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APRIL 1, 1953

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# ART DIGEST

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Vol. 27, No. 13

April 1, 1953

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J. A. D. Ingres' <i>Portrait of Leclerc and Provost</i> , 1812, a drawing, is part of a large group of chiefly French works currently on view at Knoedler Galleries in New York. The show is drawn from (and will benefit) the Smith College Museum of Art in Northampton, Mass. See page 14.....	Cover
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## NEXT ISSUE

Three distinguished contemporary European artists will be featured in the April 15 issue: Georges Rouault, in a review of the retrospective which is being shown now by the Museum of Modern Art in New York; Fernand Léger, in a review of a major exhibition opening April 2 at the Art Institute of Chicago (later to be seen elsewhere in the U.S.); Graham Sutherland, in a profile written by William Gaunt.

Also on the schedule: two recent books on African sculpture reviewed by welder-sculptor David Smith.

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April 1, 1953

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1906 - 1953

A RETROSPECTIVE EXHIBITION

BY

**W. R. LEIGH**

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# LETTERS

## Sculpture Protest: P.S.

To the Editor:

A letter of protest regarding the winning selections in the international competition for a statue to commemorate "The Unknown Political Prisoner," and the handling of the competition in general, has been sent by the National Sculpture Society to the Institute of Contemporary Arts, London, and to The Museum of Modern Art, New York, and copies of the letter have been sent to art organizations in Europe asking that they support the protest.

The European art organizations to which copies of the protest letter have been sent are: Royal Academy of Arts, and Royal Society of British Sculptors, England; *Academie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, Belgium; *Societe Nationale des Beaux-Arts*, and *Societe des Artistes Français*, France; and the San Luca Academy of Art, Italy.

The letter is as follows:

"The National Sculpture Society feels that grave injustice has been done to the cause of sculpture by the Institute of Contemporary Arts, London, and by its agents in this country, The Museum of Modern Art, in the handling of the international competition for a statue to commemorate 'The Unknown Political Prisoner.'

"In the original notice of the competition, sent to sculptors throughout the world, it was definitely stated: 'The organizers wish to emphasize that a symbolic or non-representational treatment of the subject will receive the same consideration as a more naturalistic treatment.'

"Notwithstanding this, The Museum of Modern Art and the North American jury designated selected from among 199 entries 11 maquettes representing only a small and relatively unimportant phase of sculpture, a group of fabrications scarcely to be called representative of American sculpture today. The same type of work was selected by the Italian jury; and the English jury also chose similar oddities, from among which a strange and contorted mass of wire has now been pronounced first prize winner.

"It cannot be believed that fine sculpture is not being produced today in England, in Italy, and elsewhere; and it is therefore to be regretted that more fitting examples for a monument to this worthy subject were not brought forth.

"As to the maquette which has been awarded first prize, we feel certain that its severest critics will be those who suffered the agonies of torture and the families of those who died while political prisoners—the very victims whom this proposed monument alleges to champion. "If any information is available as to who donated the not inconsiderable prize money for this competition, and how it has been guided to such a sorry end, we would be very interested to receive it."

WHEELER WILLIAMS, *President*  
FRANK ELISCU, *Secretary*,  
*National Sculpture Society*,  
New York, N. Y.

## Critics Issue Manifesto

To the Editor:

At a recent meeting of the American section of the International Art Critics Association it was voted to issue a statement deploring the current and apparent growing tendency to defame as subversive with the implication "Communist" those individuals interested in certain types of art. A statement was voted for issuance over the names of all members present and other members who wished to add their signatures.

The statement issued reads as follows:

"WHEREAS, we the undersigned members of the American Section of the International Association of Art Critics, conscious that a current defamation of character has gone to lengths where eminent and honorable persons in the arts and professions have been subjected to grave annoyance, loss of time, money and position; and

"WHEREAS, the same tendency toward defamation has attempted to brand forward-looking artists on the ground of their painting and sculpture as the allies of subversive political movements:

"WE HEREBY RESOLVE that the tendency is to be deplored as a blot on the good name of our country and that the attempt to cast suspicion on artists because of the style of their work is a baseless confusion of art and politics and an outrageous violation of the principle of free expression.

(Signed) DOROTHY ADLOW  
MARGARET BREUNING  
CARLYLE BURROWS  
ROBERT COATES  
HOWARD DEVREE  
ALFRED FRANKENSTEIN  
ROBERT GOLDWATER  
CLEMENT GREENBERG  
THOMAS HESS  
ELIZABETH MCCausLAND  
WALTER PACH  
RALPH PEARSON  
STUART PRESTON  
MEYER SCHAPIRO  
JAMES THRALL SOBY  
JAMES JOHNSON SWEENEY."

## More Modigliani Landscapes

To the Editor:

Your Paris correspondent is wrong in believing the landscape by Modigliani which he saw at the Musée Galliera, and which you reproduced in your March 15 issue, to be the only one the artist painted. Two Mediterranean landscapes are listed in the catalogue published by Pfannstiel in 1929, while Charles Douglas (Artist Quarter, 1941) mentions three. In the catalogue, an oil and a crayon drawing are reproduced, both entitled, *Paysage du Midi*.

In the spring of 1918 the art dealer Zborowski managed to give the artist a break by settling him in the Provençal village of Cagnes-sur-Mer; the party included, in addition to the artist and his dealer, Modigliani's fiancée and her mother, as well as Madame Zborowska. Strangely, the beautiful panorama failed to impress Modigliani sufficiently to make him concentrate on landscape paintings; at Cagnes he produced, however, one of his loveliest portraits, *La Petite Fille en Bleu*.

Undoubtedly, Modigliani painted many landscapes as a young man while studying at Leghorn under Guglielmo Michele, who himself was known for his pre-impressionist land- and seascapes. Regrettably, however, all of Modigliani's pre-Parisian work seems to be lost for good.

ALFRED WERNER  
New York, N. Y.

## Matter of Taste or Waste?

To the Editor:

May I request an explanation of that series of swirls, smears and painted doggerel which appears on your March 1 cover?

As an artist, I have often defended the imagery of both abstract and impressionist schools, but I must confess that your reasons for using this meaningless daub to adorn your front cover are beyond me.

Through my work as art director, I am moved well nigh to tears at the thought

The Art Digest



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April 1, 1953

of wasting expensive four-color plates on such a representation—considering the many times I have been forced to use black-and-white or, at best, two colors, by cost limitations.

Perhaps, even after all these years, I am deficient in understanding. Yet I would appreciate being informed

a) What Hans Hofmann's picture means.

b) Why it was selected as a cover.

I am sure a great number of your readers, besides myself, will be most interested in your explanation.

WALTER M. BILL  
Jersey City, N. J.

[The late Peyton Boswell, Jr.'s classic report to questions such as Mr. Bill's was: "We don't paint 'em; we print 'em." If Mr. Bill wishes the Hans Hofmann explained, we refer him to the art department of the University of Illinois, which selected the painting for its current annual of contemporary American painting and sculpture, illustrated it in four colors in the exhibition catalogue, and lent the color plates to ART DIGEST for use on its March 1 cover.—Ed.]

### Up Two Dates

To the Editor:

In reference to Mr. S. Geist's article in the March 1 issue of ART DIGEST: he says that the latest work in the Root Collection at the Metropolitan Museum is of 1950.

Correction please?

My large oil painting in this exhibition was done late in 1951 and was in my exhibition at Grace Borgenicht Gallery in January, 1952. . . .

LOUIS SCHANKER  
New York, N. Y.

[Last Word Department Item: The catalogue for the exhibition notes that the Glasco and Motherwell mentioned in the review are the most recent works in the Root Collection. Both are dated 1952, not 1950 as ART DIGEST stated.—Ed.]

### Omission

To the Editor:

I have noticed in the issue of February 1 . . . an article giving the results of the selections at the show of the Boston Society of Independent Artists.

However, there is one more name that should have been included in that list and that is the name of Priscilla Montgomery, whose print entitled *Fishermen* was selected to go to the Portland [Maine] Museum. . . .

VIRGINIA DRURY  
Cambridge, Mass.

### Dooley on Letters to Eds

To the Editor:

In line with my letter [see ART DIGEST, January 1], I am sending you the following comments from that arch-sage, critic, and keeper of the bar, Mr. Dooley. As Mr. Dooley always conversed in Irish dialect with his fellow-drinker, Mr. Hennessey, I am sending this bit in its original form, as written by that great man Peter Finley Dunne.

"No wan iver writes to an iditer to say: 'That was a fine article ye had in ye'er valyable journal on the Decline iv Greek Art Since the Tim iv Moses.' No sir, whin an indignant subscriber takes pen in hand at all, it is to say: 'Sir, me attention has been called to a lyin aritcle in ye'er scurr'ous sheet called "Is Prohibition a Failure?" This is to tell you that I will henceforth never call fr ye'er dasthardly handbill at th' readin-room again. Print this if ye dare in ye'er mendacious organ iv th' Jesuits. Ye'ers very respectfully, Vox Populy and tin thousand others.'"

THOMAS J. ROSENBERG  
New York, N. Y.

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## INTERNATIONAL

### God Willing: A Protest Show

In still another report on the American painters' protest in Paris, Kenneth Sawyer, art critic for the European edition of the *Herald-Tribune*, says that the affair which began as a "mere international incident" has since assumed the proportions of a "soap opera."

Sawyer quotes from the official press release of the Committee for American Artists in France: "We announce that an exhibition of 'American Painters in France' will take place at the Galerie Craven [new, plush, Rive Gauche], 5 rue des Beaux-Arts, Paris, from April 24 through May 7.

"A group of distinguished French, Swiss and American writers and critics have accepted invitations to jury the exhibition. They are Mr. Charles Estienne, Mr. Jacques Lassaigne, and Mr. Michel Tapié, French; Mr. Pierre Courthion, Swiss; and Mr. Kenneth B. Sawyer, American.

"This exhibition will take place not as a protest to any group or organization, but as a justification of ourselves and our art. Since we are artists, our most forceful expression must be our work rather than words of indignation or condemnation. We do believe that we can achieve an exhibition of merit and of interest, and it is only with this exhibition that we have a voice."

The "international incident" part of the affair began almost two months ago when a competitive exhibition of American artists scheduled to open February 11 at the Galerie Beaux-Arts was cancelled by the all-French jury (Jean Cassou, curator-in-chief of the Musée National d'Art Moderne, Edouard Georg, president of the Society of French painters and Engravers, and René Huyghe, professor of the Collège de France) on the ground that only 35 out of 200 paintings submitted by the Americans were "of sufficient merit to be shown."

This event led to a drive on the part of the Americans to hang a Salon des Refusés. A later investigation by the U.S. painters revealed that the first jury considered that the paintings, "far from being 'too advanced,' were largely conventional, derivative, and... inept." The Americans then asked the same jury to select entries it believed to be worthy of exhibition, and the exhibition was re-scheduled for the last week in March at the Palais de New York.

The "soap opera" aspect of the episode developed when Jean Cassou, according to Sawyer, "suddenly demanded that the U.S. Embassy sponsor the exhibition." An impasse was reached as a result of a memorandum to all Embassy personnel, dated 1945, signed by General George A. Marshall, then Secretary of State, to the effect that the U.S. government could under no circumstances organize, sponsor, or underwrite artistic activities abroad. Sawyer says that while the Embassy was not "unsympathetic it had no choice but to refuse" Cassou.

This week the new jurors are giving the show its third chance for survival. Sawyer writes: "Only the Almighty can stop the new show, but I shouldn't like to depend on His not doing it."

Detailed accounts by Sawyer of the earlier episodes of this affair appeared

in the March 1 and 15 issues of *ART DIGEST*. Providentially, the April 15 number of *ART DIGEST* will carry an illustrated review of the exhibition to be held at the Galerie Craven in Paris.

### INTERNATIONAL NOTES

**Mexico City, Mexico:** The incorrigible Diego Rivera has got himself in bad again with the Nationalist Party, a Catholic political group in Mexico, over his latest mural on the marquee of the Insurgentes theater in the capital city. In a statement to the press, the National party, which has two seats in the Mexican congress, said Señor Rivera had "exceeded human limits of tolerance" by insulting the Virgin of Guadalupe, patron saint of the Americas, in his new work. One panel of the mural, portraying the history of the Mexican theater, shows Mario Moreño (Cantinflas) dressed in his famous tramp outfit. He also wears the cloak traditionally associated with Juan Diego, the poor Indian weaver who had three visions of the Virgin in the 16th century. The Nationalists maintain that Rivera committed sacrilege by replacing the simple grandeur of the poor Indian with a portrayal of a sarcastic Cantinflas painted as the symbol of "those who have turned their back on Christ."

Rivera, however, was only making an impractical joke. When he came to put the finishing touches on his mural, he painted over the figure of Cantinflas. Meantime, the portly Mexican muralist had made another *coup* in the international press.

**London England:** Many cash-light and art-heavy Britons will get a break from now on since the government has announced its willingness to accept works of art as tax payments in the future. The new policy will make it easier on heirs to the big estates in Great Britain, where death duties mount up to 80 per cent. Beginning this month, the government will write off up to a total of \$700,000 in taxes a year in exchange for title to works of art.

**Lima, Peru:** Two American archaeologists, Louis Stumer, working under the auspices of Yale, and Dr. Richard Schnaedel, who has a grant from the Wenner-Gren Foundation, have recently discovered, near Lima, wall paintings that date back 2,000 years. The frescoes are in excellent condition and promise to furnish new evidence of interchange of cultures between coastal and mountain civilizations in Peru.

**Brussels, Belgium:** The Belgian American Educational Foundation, Inc., has announced a summer seminar in the history of art to be held in Brussels from July 6 to August 29. The seminar is under the auspices of the Belgian American Educational Foundation in cooperation with the Belgian Ministry of Education. Designed for advanced scholars, younger professors and museum staff members, the course is intended to offer particular study in 15th-century Flemish art.

The Art Digest



## EDITORIAL

by H. Harvard Arnason\*

### Alternatives to a Cross Section



Like many museums throughout the United States, the Walker Art Center for a number of years has held "cross section" exhibitions of American painting. The latest took place in the winter of 1950-51 and represented the normal range of artists—alphabetically from Arnest to Zerbe, stylistically from Baziotes to Wyeth. The imminence of another biennial started a number of trains of thought concerning the usefulness and validity of such an exhibition. This theme, of course, is beaten to death by artists and critics on the occasion of every Whitney Annual, every Carnegie International; and in recent years the Metropolitan media surveys have resulted in a few extra kicks for the body. If the exhibition is a competition, there is the question of the competence or integrity of the jury. If it is an invitation affair selected by an outside judge, the museum director is obviously avoiding responsibility. If the museum director selects the show himself, he is necessarily compromising, playing favorites, or displaying his own ignorance.

The artist complains when he finds himself placed side by side with other artists whom he despises and stylistic directions whose validity he denies. And increasingly I have heard him complain of being used to illustrate something, especially something with a hyphen. I must admit to intense sympathy for the painter who sends in a work created with love and suffering, to have it emerge in a learned catalogue as a prime example of the secondary manifestation of Monosymmetric-Zygomorphism.

#### What is a Cross Section?

All of this is ancient history for those involved in exhibitions of contemporary art, but the question of the purpose and validity of the cross section still remains. This type of exhibition is obviously intended as a progress report on what has happened to contemporary painting or sculpture during 12 or 24 months. It usually involves about 100 or more works by 100 or more artists. If the works are invited, the individuals selecting them normally argue that certain new names constitute a potential for the future and should be included; certain older names have made a past contribution which should still be recognized; and the very few seem to belong to the past, present, and future. It is this approach which, of course, causes all the shouting.

But if it is invalid, what should be substituted for it? The answers come easily, but the difficulty is that they are all different. Only the experimentalists should be shown. Only the time-honored traditionalists should be ac-

knowledge. The Renaissance tradition is dead. Abstraction has reached the end of its rope. Only the names of movements change. The argument is identical with that raised by the first salon.

However, the problem is somewhat different in today's United States from what it was in France in the 19th century, or perhaps even in France today. New York, with all its vast hold on American art, cannot claim to be the isolated center that Paris still is. Large comprehensive exhibitions of American art are held at regular intervals not only in New York, but in Philadelphia, Chicago, San Francisco, Pittsburgh, Washington, Minneapolis, Urbana (Illinois), Lincoln (Nebraska), and many other places. Large regional shows are held annually or biennially in all parts of the country. In the Midwest alone regional exhibitions, some of which involve 10 states, are held in St. Louis, Kansas City, Omaha, Minneapolis, and Chicago, to mention only a few. It is a symptom of American art today that these regional shows, whether held in the Midwest, the Far West, the East, or the South, are gaining a closer and closer resemblance to the large nationals—partly because some of the same artists are involved, partly because regional styles really do not exist in the United States.

#### Criticisms, Confusions, Compromises

Whatever their merits, there are a fantastic number of large comprehensive exhibitions of American art every year. And the majority of these continue to employ the cross section approach, although some, such as that at the University of Nebraska, have begun to play interesting variations on the theme. So another question may be added to the discussion. Even if the cross section serves its purpose as a regular report on the state of art, might not this report be made occasionally in other ways?

Aside from criticisms arising from self-interest and prejudice, serious objections to the comprehensive survey obviously can be raised. If it involves a large number of different approaches it tends to confuse the spectator. If the selector of the show attempts to be absolutely impartial, to illustrate all movements, he will inevitably make compromises with his own taste and his own conscience. The cross section, even of 100 or more artists represented by one work each, still is fragmentary to the point of distortion. And distortion may be achieved not only in the selection of artists but also in the selection of works. The particular painting or sculpture shown may quite conceivably have nothing to do with the real achievement or direction of the artist at the particular moment.

All of these considerations have resulted in a determination on the part of the Walker Art Center to try some variations on the theme. The problem of the Center is not in every sense typical and therefore our solution may not have validity elsewhere. In Minneapolis and St. Paul there is a reasonable amount of art activity, and there

is an opportunity to see a good number of exhibitions—larger or smaller comprehensive shows involving a wide variety of styles. Our thinking has been conditioned by this fact and also by the conviction that it is extremely useful educationally to show American art of today in relation to its European background. This, it seems to me, is true even when the primary interest is in display of the American works. It is particularly appropriate to our local situation because the more recent art of Europe is rarely seen here.

#### Walker's New Variation

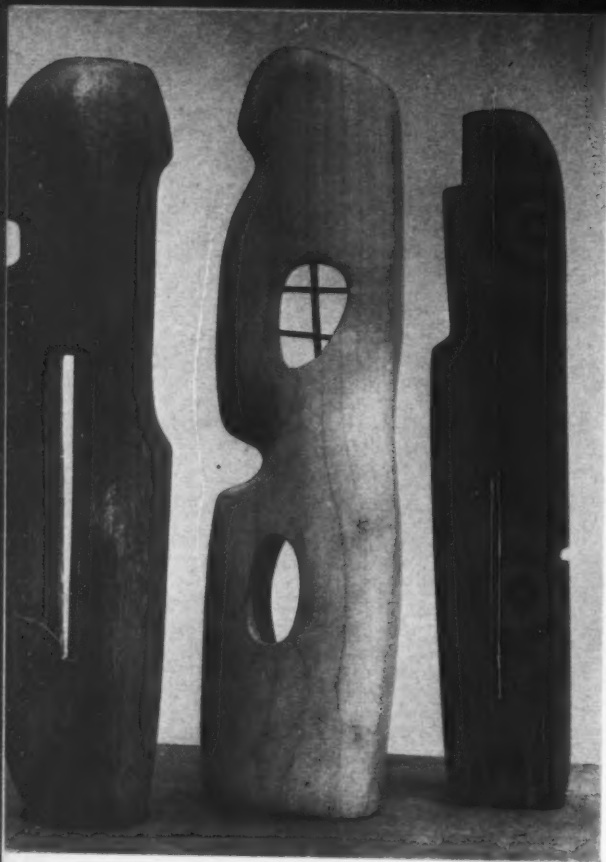
With all these elements in mind the Walker now proposes to present each year, in a large spring show, one phase of contemporary European and American art, the total survey to be achieved in two or three years. The first aspect, to be represented in an exhibition opening April 24 and extending through June, 1953, will be the one that is generally referred to as "the geometric tradition." This is, frankly, a term which has never made me very happy, so I have substituted the much older and broader term, "The Classic Tradition." (Even this we are interpreting loosely; it is not our intention to participate in the war of the classifiers. As an art historian I am acutely aware of the necessity of some system of classification for the stylistic movements of any period. On the other hand, I am even more aware of the fact that verbal categories have all too often swallowed up works of art and presented themselves instead.)

"Classic," in our usage, pertains to the phase of contemporary art which is based on a sound system of structural and generally geometric drawing; the "classic" artist has a primary concern for the organization of the two- and three-dimensional space of the picture. Whereas our exhibition stresses various phases of abstraction, we have included certain representational works influenced by the abstract.

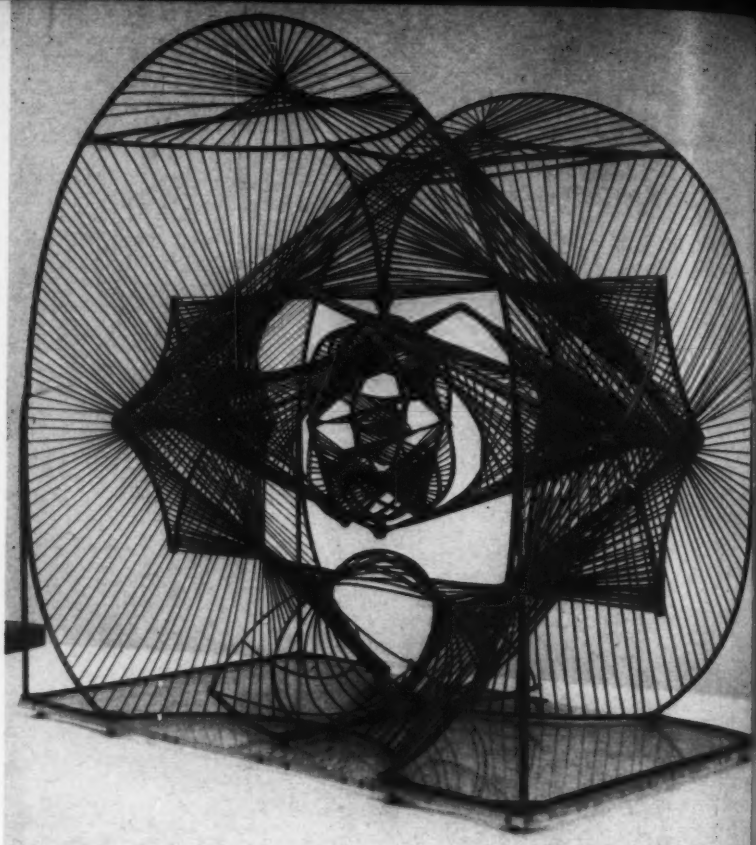
In this, the first of the series, a great deal more attention has been paid to European backgrounds than will be the case in subsequent years. The "classic" tradition is traced in detail from the beginnings of cubism, and essentially expressionist movements such as futurism are illustrated simply because their vocabulary stems from one or another aspect of the geometric approach. A few sculptures and constructions have been added; but sculpture will be much more thoroughly represented in later shows. Although, subsequently, we also hope to be able to represent each artist by more than one work, the strongly historical organization of the present exhibition made this impossible except in two or three instances. Even with this limitation the exhibition has grown far beyond the original intention—and still it is only a fragmentary display of a direction in contemporary art that continues to show astonishing vitality after some 50 years. At this moment we are uncertain what the show will prove—but we do think it contains some fine paintings and sculptures.

\*H. Harvard Arnason, director of the Walker Art Center in Minneapolis, Minn., is one of this country's most experienced jurors of recent cross section exhibitions.



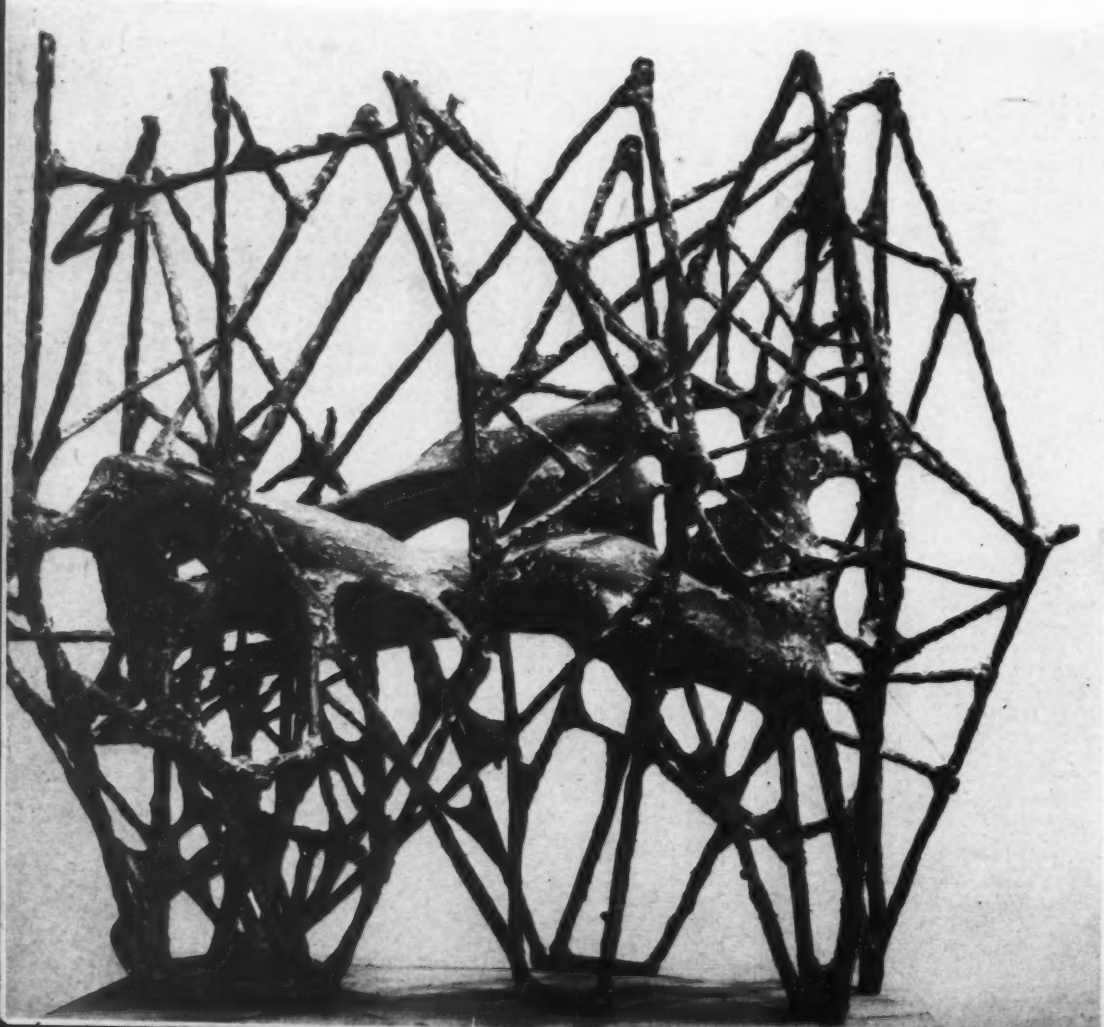


BARBARA HEPWORTH

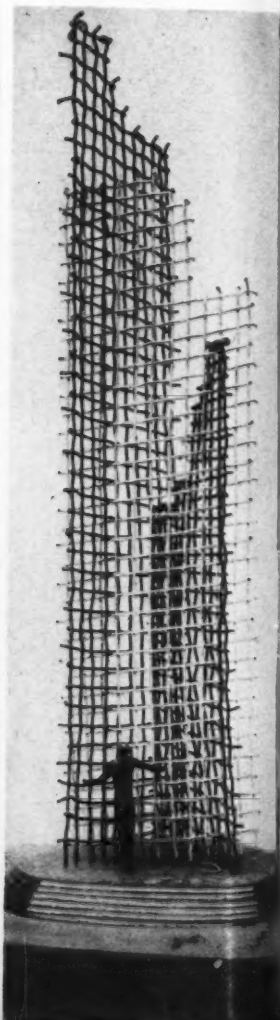


ANTOINE PEVSNER

LUCIANO MINGUZZI



MIRKO BASALDELLA



# ART DIGEST

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## LONDON SEES 'PRISONER' FINALISTS

by William Gaunt

LONDON: Four countries—Great Britain, France, Italy and the U. S. A.—are sharing main honors in the much discussed International Sculpture Competition on the theme of "The Unknown Political Prisoner," with mentions also going to Switzerland and Australia. (The results of the competition are on view in London at the Tate Gallery until April 30.) Yet more obvious than any national or local differences between the entrants is a family likeness: a point of importance in view of the wide scope of the difficult theme set and the feeling that appears to have been aroused, on both sides of the Atlantic, that the competition was in some degree a contest between traditional and abstract (or, shall we say, a "new sculpture").

From this point of view, the latter has prevailed, though opinions will undoubtedly continue to differ not only as to how the theme should be treated, but as to the stylistic trend represented so strongly. And it is possible to find many, and some serious, criticisms of the entries given the main awards.

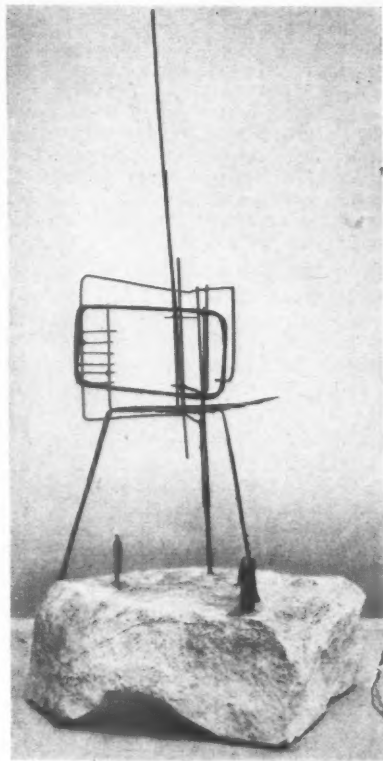
Is abstract sculpture, so much concerned with "formal values" and so anti-subject, fitted to interpret a subject? Here is the first difficulty, and it must be admitted that some entrants do not submit anything very different from what they have previously produced with no subject at all. They change the title but not the work. It is only the somewhat fortuitous addition of a cross bar in a hollowed shape that distinguishes Barbara Hepworth's "Prisoner" from her, let us say, *Three Forms in Relation*. A similar criticism might be made of Antoine Pevsner's

entry, or Naum Gabo's. If these were called "Abstraction One" or "Abstraction Two," I do not seriously think anyone would know the difference; and clearly if subject has any importance, as in this competition it avowedly has, this is a defect. On the other hand, it may be said that in the modern world a tremendous play of abstract forms or ideas controls or enforces the "imprisonment" of the political unknown and that the abstract sculptor is consequently equipped to symbolize them.

It is true enough that a single despondent figure, realistically treated (there are examples at the Tate), cannot in itself convey the implications of the theme. An abstract framework like that devised by Reg Butler (winner of the Grand Prize of £4,625 at least sets the imagination working. He does not (as Pevsner has done) simply confront us with an object; he sets a stage with some indication of human scale (it is interesting to note the parallel line of thought in Richard Lippold's entry). Perhaps with a little prompting from the artist's own statement of his aims, one can appreciate Butler's project as one might a novel by Kafka. The mysterious cage ("empty, deliberately so, for the corporeal substance of the prisoner is transcended"), the watchers who are at once outside and inside the situation, recall the sinister and incomprehensible proceedings of Kafka's "The Trial"; and it is in Butler's favor that he has not been content with the abstract method of visual art but has so far tackled the abstract idea in a more general sense.

[According to a report in *The New York Times*, March 16, on the opening day of the exhibition Butler's maquette was smashed to pieces by a stateless 28-year-old Hungarian artist, Laslo Szilvassy. Szilvassy, who was subsequently arrested and charged under the malicious damage act, snatched up the cage-like wire structure and crushed it in his hands. Butler, the *Times* noted, took 11 months to create his work and said that, barring snags, he could reconstruct it in two or three days. He visualized the finished work about 140 feet high, and hoped that it would be erected in a London square or on the cliffs of Dover.]

A second question, however, that will disturb many people, is whether the results of the competition indicate a new epoch of monumental sculpture—or its approaching extinction. To judge by the technique and material of the entries, one would arrive at the conclusion that the end of what one might call "the stone age" of sculpture is in sight. In other words, the sculptors turn to metal and various forms of open work construction. Butler's "Cage" is to be of steel; the watchers, of bronze. Mirko Basaldella specifies a construction of stainless steel, painted with fade-



REG BUTLER: *The Unknown Political Prisoner*

less synthetic colors. Metal is the appropriate medium for many more.

This is a sign of the times. Economy, for a while past, has dictated the use of lighter materials than heretofore—though the results have usually been destined for the tabletop rather than for exposure to the elements. The trend has been in sympathy with that of architecture and industrial design. At the same time, it has to be considered how far a "monumental work" should be both massive and permanent. Suitably anchored and given periodical attention, the winning design no doubt would be as permanent as any metal watchtower or pylon might be expected to be. Massive it cannot be called, nor is this the epithet one would attach to most of the selected designs. They are ingenious and full of visual surprise. With this goes some lack of dignity or grandeur. Mass has its esthetic value lost to a three-dimensional linear art.

Thus the competition reveals no striking plastic conception of the human figure. It is not even very clear from the maquettes how the sculptors of a number of entries would treat on a large scale the figures they have sketchily introduced. (If a Rodin had been handling the theme he would have left us in no such doubt.) The disregard of the human figure robs a humanist theme of its humanism. On the other hand, it must be confessed that a search among

[Continued on page 29]

### The Winners

England's Reg Butler emerged as grand prize winner in the International Sculpture Competition on the theme of "The Unknown Political Prisoner." In addition to the first award (\$12,600), four \$3,000 cash prizes went to sculptors from Italy, U.S.A., England, and France. Following is a list of prize winners and honorable mentions:

**Grand Prize: Reg Butler, England**  
**\$3,000 cash awards:**

Mirko Basaldella, Italy  
Naum Gabo, U.S.A.  
Barbara Hepworth, England  
Antoine Pevsner, France

**Honorable mentions:**

Henri Georges Adam, France  
Max Bill, Switzerland  
Alexander Calder, U.S.A.  
Lynn Chadwick, England  
Margel Hinder, Australia  
Richard Lippold, U.S.A.  
Luciano Minguzzi, Italy



## WHO'S NEWS

The sovereignty of **Picasso's** artistic vision has been challenged by the French Communist party's central committee in its official publication *L'Humanité*. The rebuke came as a result of the publication of a Picasso drawing of Stalin in another French journal, the Communist literary weekly, *Les Lettres Françaises*. The weekly's editor, poet Louis Aragon, member of the party's central committee, invited Picasso to make the drawing at the time of Stalin's demise. Upon hearing that his political superiors in the party were displeased by his characteristic sketch, Picasso is reported to have said, "so much the worse." Later he denied saying this.

**Lee H. B. Malone**, director of the Columbus, Ohio, Gallery of Fine Arts and Art School, has been named director of the Houston Museum of Fine Arts. He will succeed James Chillman, Jr., Rice Institute professor of architecture, who has been director on a part-time basis.

Jurors for "Exhibition Momentum," a regional show to be held in Chicago during May, are **Adolph Gottlieb**, **Ad Reinhardt**, and **Richard Lippold**.

The Architectural League of New York, in conjunction with its 56th Annual Gold Medal Exhibition, has announced awards of a gold medal in architecture to **Carl Kock & Associates**, Cambridge, Mass., for their execution of the Youth Library in Fitchburg, Mass.; a silver medal to **Raymond and Radjo**, New York, for the Readers' Digest Building in Tokyo, Japan; and an honorable mention to **Edward D. Stone & Associates**, New York, for their Art Center in Fayetteville, Ark. In industrial design and crafts, the League presented a silver medal to **Doris Hall**, Gloucester, Mass.; an honorable mention to **Alfred Harrison**, New York. In mural decoration, a gold medal went to **George Harding**, Wynnewood, Pa., for general achievement. In sculpture a silver medal went to **Moissaye Marans**, Brooklyn, for his studies for the Boyertown, Pa., post office; an honorable mention to **Thomas Lo Medico**, New York, for his group, "The Apprentice."

Ten years of research into forgotten graphic techniques of the old masters from the late Middle Ages through the 19th century will be completed this year by **Professor James Watrous**, art historian at the University of Wisconsin. His findings are to be published.

Jurors for the Fourth Annual New England Exhibition, sponsored by the Silvermine Guild of Artists, Norwalk, Conn., will be **John Carroll**, **Louis Bosa** and **Norman Rice** (painting), and **Koren Der Harootian** (sculpture).

**Charles M. Robertson**, associate professor of art in teacher education at the art school of Pratt Institute, will serve as program coordinator of the second biennial conference of the National Art Education Association from April 6 to 11 in St. Louis, Mo.

The 1953 New York City Edwin Austin Abbey memorial scholarship for mural painting has been awarded to **Walter Rood**, resident of Davidson, N. C., and



Photo courtesy Perli Gallery  
**RAOUL DUFY (1877-1953)**

student at the Pennsylvania Academy of Fine Arts. This year the award was increased from \$2,000 to \$3,000 with the stipulation that the recipient take up a year's residence at the American Academy in Rome, using that city as a base of operations for European travel.

This year's Abraham Rosenberg Traveling Fellowship (\$2,500), awarded under the auspices of the San Francisco Art Association, went to San Francisco painter **Jack Jefferson**.

### Raoul Dufy

Raoul Dufy, internationally famous modern French painter, died March 23 at his villa in Forcalquier, a village in Southern France. Ill in recent weeks with a lung congestion, he died as a result of a heart attack. He was 75.

Born in Le Havre, Dufy was one of nine children. At the age of 14 he was taken out of school and apprenticed to a coffee importer. Four years later he began studying art at night, and in 1901, when he was 24, the Le Havre municipality gave him a grant to study at the École Nationale des Beaux Arts.

**HENRY LEE MCFEE (1886-1953)**



The turning point of his artistic career came in 1905 when he saw his first Matisse canvas. "Confronted by this picture," he later said, "I understood all the new reasons for painting." In the fall of the same year he exhibited at the Grand Palais with the then-unknown fauve group.

In 1926 Dufy was made a knight of the Legion of Honor. By 1930 he was at the height of his fame as a painter. In 1931 he won third prize at the Carnegie Institute's international exhibition with his *L'Avenue de Bois de Boulogne*. Last year he won first prize at the Venice Biennale.

Dufy's achievements as a painter have had a strong influence on dress-making, tapestry, window-dressing and perfume advertising. He himself worked directly in these decorative arts.

After 1931 he suffered increasingly with arthritis, from which he sought relief in the U.S. on a visit in 1950. "Art and arthritis are the two most important things in my life," he said. "I must try to prevent one from killing the other."

In the U.S. his work is included in many museums and private collections, among them the Metropolitan, Philadelphia and Baltimore museums, the Museum of Modern Art, the Art Institute of Chicago.

### Henry Lee McFee

Henry Lee McFee, 67-year-old American still-life painter and a founder of the art colony in Woodstock, N. Y., died of pneumonia March 19 in Pasadena, Calif. In recent years McFee lived in Claremont, Calif., where he was professor of art at Scripps College and at the Claremont Graduate School.

Introduced to Paris modernism by his friend Andrew Dasberg, McFee studied Renoir, Cézanne, Picasso and Braque, admitting his debt to all of them. Cézanne's influence, in particular, is apparent in his still-lives—in the modulation of surfaces and the solidity of composition.

Born in St. Louis, Mo., in 1886, McFee received his formal art training in Pittsburgh. In Woodstock, where he went immediately after art school, he studied under Birge Harrison. Since 1912, he exhibited nationally, receiving such honors as the gold medal of the Pennsylvania Academy of Fine Arts, a medal and prize from the Virginia Museum of Fine Arts, and the Pepsi-Cola purchase prize for 1946. He also received a gold medal from the Paris International Exposition in 1937.

McFee was a National Academician and a member of the National Institute of Arts and Letters. He is represented in the permanent collections of the Metropolitan, Whitney, Brooklyn, Cleveland and Cincinnati museums, among others.

### Elsa Hutzler

Elsa Hutzler, Baltimore sculptor, died suddenly in her studio in Baltimore, March 23. Mrs. Hutzler had exhibited widely and won honors at the Corcoran Gallery in Washington, and the Baltimore Museum of Art. The latter institution gave her two one-man shows. She also had a one-man show at the Sculpture Center in New York in 1952.

The Art Digest



# COAST-TO-COAST

## BOSTON

by Patrick Morgan

BOSTON: The Museum of Fine Arts will devote its lower galleries to an exhibition of the work of three boy's clubs—those of Charlestown, Roxbury and South Boston. In connection with this venture, organized by Richard B. K. McLanathan and co-sponsored by the Institute of Contemporary Art, a symposium will be held on the evening of April 7 to consider "The Place of Method in Teaching Art to Children."

It seems that many teachers of the young believe in teaching children "how to draw" in the sense of how to represent specific objects. It seems that Alfred Duca, who has taught these 6-to-14-year-old boys, believes in something else, namely, in showing them how to manage their materials and enabling them to get "effects" without dictating on matters of vision. The result of his teaching, anyway, will be seen through April 26. Included will be a large mural, *The City*, that covers 72 square feet, executed in poster paint by a group of boys; other paintings of more usual dimensions; and woodcuts of diverse and imaginative appeal.

Whatever points are made or unmade about them, these paintings can be enjoyed strictly in their own right. Modern art sometimes affects simplicity of vision as a means of more direct expression. Here is simplicity, direct and sincere. The love of doing and the joy of color communicates its own meaning beyond any represented theme.

The Institute of Contemporary Art on April 12 is opening its big Graham Sutherland-Henry Moore show. To show these two British contemporaries together makes obvious sense, but to weight the emphasis so heavily on one side (in Sutherland's favor) is best accepted as a practical necessity. The show is destined to travel to Seattle in May, to Los Angeles, then San Francisco until September, then to Akron, Ohio, to Texas, to Florida, and to the Phillips Gallery in Washington on March 6, 1954. To send large pieces of sculpture on such an itinerary would be impractical, so Henry Moore's representation has been curtailed.

Eighteen of the 39 Sutherland paintings come from England, two from Canada. These have not previously been shown in the United States. In fact, though Moore was given a large show in New York and Chicago, Sutherland has not had such a viewing here and it is because of this that the Institute has assembled these works, covering 15 years development—from 1935 to 1950. [A profile of Graham Sutherland by William Gaunt, *ART DIGEST's* London correspondent, will appear next issue.]

The exhibition at the Child's Gallery, of American Painters influenced by impressionists, is not entirely motivated by historical interest. It reflects rather an enthusiasm on the part of a broad public today for the paintings of the impressionist school. The impressionist method of representing light through color became a preoccupation of many

American artists, Hassam, Twachtman, Prendergast, Metcalf, Weir, among them. Though their stature can scarcely measure up to that of Monet, or Renoir, their work is competent and charming, as well as less winnowed. For those

### Des Moines' \$130,000 Goya



GOYA: *Don Manuel Garcia de la Prada*

One of the most important Francisco Goya paintings to come to this country, a full-length portrait of *Don Manuel Garcia de la Prada*, has been purchased with \$130,000 of its Coffin Fund income by the Des Moines Art Center. The purchase was made from Knoedler Galleries in New York.

Painted in 1796, the portrait (which measures 49 by 81 1/4 inches) shows the subject, a personal friend of Goya's, dressed in a blue coat and buff breeches, white hose and black shoes.

Passing from the family of the sitter to Ruiz y Prado of Madrid, the painting for a long period was in the Pacully collection in Paris, where it remained until the auction of that collection in 1903. At that time it sold for 34,500 francs to M. Haro of Paris, from whose collection it came here.

One of three full-length paintings by Goya in the U.S., the portrait is said to rank in importance with that of the *Marquesa de Pontejos* in the National Gallery in Washington, and that of *Countess Altamira and her Daughter* (Philip Lehman Collection).

whose taste leads them irrevocably to impressionism, this native school should not be overlooked.

At Margaret Brown Gallery, the first half of April will be devoted to Steven Trefonides. Born in New Bedford, he studied at the Vesper George School, later at the Museum School on the G.I. Bill. He was awarded a top Tiffany for the current year and, through this means, plans to travel to Europe in September. This is his first one-man

show in a metropolitan area, though his work has been seen in group shows.

It is easy to type Trefonides as a romantic painter, but such a statement merely underlines the obvious: his figures often portray troubled adolescence; his landscapes accentuate crumbling rubble walls. Occasionally images double up and his direction is surreal.

His delight is in paint texture. The richness that pervades these saddened themes gives a spirit that carries beyond sadness. In his work he realizes the sensuality of paint that lacks despair and reflects a trained precision of craft. Between his world view and his technical resource, Trefonides expresses his personally felt hopeless hope—joy, unendangered by contentment.

## LOS ANGELES

by Donald B. Goodall\*

LOS ANGELES: The cultural pride of Angelenos has taken a pasting recently from a self-styled task-force of "The Little Hoover Committee," intent on economy in the city government. This sub-committee, recommending the abolishment of the Art Commission and the Municipal Art Department, proposed that city-sponsored art programs be consolidated within the precincts and budget of the Los Angeles County Museum of Art, Science and History. However, no transfer of personnel or funds, beyond a tentative \$8,000 was contemplated. The Committee report said the County Museum had "indicated" a willingness to perform the Art Commission's functions. But the museum, through its Board of Governors, Director Jean Delacour, and Chief Curator Marvin C. Ross, explicitly rejected the proposed consolidation.

For the second time in two years the City Council found itself pressed by annoyed constituents, objecting to curtailment of the Municipal Art Commission's carefully drawn schedule of exhibitions and public service activities. Punctuating the discussion Maude K. Riley, writing in California's own "Fortnight" (March 2), sniped at the Little Hoover Committee under the headline "America's Most Uncultured City," and commented that Los Angeles visitors to the City Art Commission's exhibition had cost the tax-payers about a cent and a half a head.

The City Council, generally aware of pressures thus aroused, and shielding itself at a vital time from controversy, has tucked away in three committee hearings the proposal to dump the City Art Commission. Needless to say, no hearings are likely to be scheduled until after the April-May city elections.

The Los Angeles County Museum itself, braced with a new director and chief curator, is being viewed with increasing interest. Its 1953 annual, *Artists of Los Angeles and Vicinity*, opens May 7. Meanwhile smaller shows are in process. Toulouse-Lautrec color lithographs, loaned by Los Angeles collector Fred Grunewald, are arranged by Ebria Feinblatt, print curator, for

\*Donald B. Goodall is head of the department of fine arts at the University of Southern California.

## COAST-TO-COAST



OROZCO: *Barricade*  
In Pasadena

showing April 17 to June 1. The 26 prints and two posters, mostly collected within the past decade, are generally clear, and excellent impressions.

A Southern California public, long conscious of the extraordinary creative genius to be found in the plastic arts of neighboring Mexico, is being shown 50 examples of 20th-century Mexican painting and drawing at the Pasadena Art Institute.

Arranged by John Palmer Leeper, director of the institute, the exhibition began as part of an inter-cultural conference sponsored by Occidental College with Rockefeller Foundation assistance, and staged with the help of regional cultural institutions (including the Mexican Chamber of Commerce of Los Angeles).

Though an integral part of the conference which took place late in March, the Pasadena exhibition will continue through the middle of April, shows major canvases not seen previously in Southern California, and has turned up several choice items never viewed anywhere by the public.

Exhibitors are indebted to the Museum of Modern Art, N. Y., the Philadelphia Museum of Art, and the Institute of Contemporary Art in Boston for pivotal, even massive, points of emphasis in the show. Yet local collectors and such dealers as Earl Stendahl, Frank Perls, and Dalzell Hatfield have a wealth of exhibitable post-Colonial Mexican painting, only a portion of which was tapped here.

Also paralleling the Occidental Conference, "Paintings of Mexico" by Southern California artists, a substantial group showing by 14 gringos is being held at Helen Wurdemann's Los Angeles Art Association gallery through April 8. These yanqui aficionados of the Mexican scene are among this region's most established artists, and include Hans Burkhardt, Michael Frary, Emil Kosa, Jr., Dan Lutz, Millard Sheets and rising young Jack Zajac.

In the Pasadena Art Institute show no still, quiet voices sound in the Mexican painting galleries, where fortissimo

is the order. Nonetheless, the voices are smaller than they seemed in the '30s. A decade and a half has changed both the pictures and ourselves, revealing mannerisms from Arte Popular, pre-Columbian artifacts, School-of-Paris Derain, and école de Coca-Cola signboards. Some further justification for the trinitarian nature of Mexican art leadership is visible here, with Rivera less imposing in easel pictures shown, and Tamayo's work more currently in taste. Whether the now typically jaded nature of Rivera's girl-and-flower-market compositions will be placed at a lower station by history than Tamayo's more plastically calculated romanticism, I don't know; but, presently the 53-year-old Tamayo's stature seems secure.

The central impact is created by pictures done during the 1930's, when the mural movement and easel pictures seemed to explain to somebody the ideals of a popular social movement. David Alfaro Siqueiros and Jose Clemente Orozco display magnificent power, the sources for which have been best understood by such distinguished Mexican critics as Manuel Toussaint and Justino Fernandez.

Carlos Mérida, Alfredo Ramos Martínez, Manuel Gonzales Serrano, are represented with characteristic works, and a Miguel Covarrubias *Pineapple Vendor* is a nostalgic memento to the '30s and to a Condé-Nast publication of the day.

### PHILADELPHIA

by Sam Feinstein

PHILADELPHIA: The artist of stature who is obscured by lesser talents knows that time is on his side. The late Arthur B. Carles knew it, and he made no effort to compete for fame. Some came to him, of course, a rather circumscribed renown, pretty much restricted to his native Philadelphia and occasionally echoed elsewhere. His death a year ago was almost unnoticed, yet he may eventually rank among the very few American painters who can be called great. In the city where he was born, the Pennsylvania Academy of Fine Arts, where he studied and later taught, is holding a Carles memorial exhibition until April 12. The show is being jointly sponsored by the Academy and the Philadelphia Museum of Art.

The 61 paintings assembled here range from Carles' earliest to his last work. They speak for him calmly, eloquently. Their calmness is never static; it is a mobile equilibrium of color-forms in pictorial organisms which delight and enrich the senses.

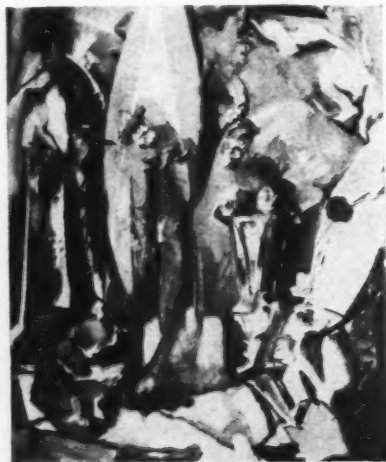
Carles was more than a painter's painter—he was an artist's artist. His handling of pigment alone—the effective sensual harmony of surface—would assure the admiration and despair of the technique-minded. But beyond this is the symphonic color structure of his work. A good Carles (and there are many great ones in this show) has the supple rhythm of a symphony by Mozart. Its component hues are interwoven into a cadence of resonant color. Its forms seem always alert, as if impelled by some inner necessity into an elegant blossoming.

Carles was born to paint. He painted until that day in 1941 when paralysis ended his creative life at 59. He died 11 years later, in a nursing home, having become almost a legend during that tragic period. There were always stories about Carles, always the admiring recollections of his devoted students. He was, as the Philadelphia Inquirer expressed it in 1940, "decidedly one of the city's institutions." He had studied in Paris, Italy and Spain; he had been helped by Rodin; he had known Matisse and the brilliant company at the Café du Dôme—Braque, Delaunay, Picasso, Pascin, John Marin, Hans Hofmann. He had exhibited at Steiglitz' 291, and had shown at the Armory with the advance guard in 1913. Yet he never pushed toward personal acclaim. Canvases would remain in his studio to be studied, reworked, reconceived.

From 1900 to 1907, Carles had studied at the Academy, and four years later he was able to put his conservative training to use on a church commission which sent him to Rome to paint a copy of Raphael's *Transfiguration*. But his restless sensibility could never content itself with academic concepts such as the early reclining nude in this show. It is undated and may have been a school piece. The slickly brushed horizontal figure against soft drapery seems, in its echoed realism, almost wholly unrelated to Carles' later development: it shows almost nothing of his subsequent increasing need to create images alive in their own right.

In flowers Carles found answers to that need. The thin-stemmed blossoms which he saw in nature almost as islands of color, on his canvases become radiant floating forms, animate and plastic. His lyric color sense is freed, and it expends itself joyously. There are masterpieces among his flower still-lives of the middle and late '20s and there are pictorial concepts which pre-date later developments in American painting by almost two decades. *Arrangement*, 1925 is a superb example of his inventiveness, of colors reaching exciting climaxes, of forms in an unending dance in space. *Blue Abstraction* seems to explode; its entire surface vi-

CARLES: *Blue Abstraction*  
In Philadelphia





brates. Planes, lines, luxuriant color, while referring to nature, weave in and out of the interchanging forms and space, anticipating, in 1927, the interpenetrations of today's abstract expressionist artists.

The figure paintings of this period reveal Carles' aim to make the painted canvas a vital object in itself, rather than the framed portrayal of an interesting subject. Where the standing nude in the 1919 *Marsellaire* is still relatively naturalistic, *Nude 1931* is no longer a finite silhouette. It is expanded into sumptuous color planes, segmented, shifted, and handsomely restated as a self-sustained pictorial equivalent for the subject painted.

In the '30s recognition for Carles was diminished by several factors: he cared little for exhibiting; his paintings were retired to privacy by his collector-friends; the atmosphere in which he worked was conditioned by viewpoints into which he could not be categorized. The regional painters, aggressively championing their illustrated Americana, contemptuous of abstraction as "escapist and effete eclecticism," were opposed by those to whom only School of Paris products seemed valid as contemporary art.

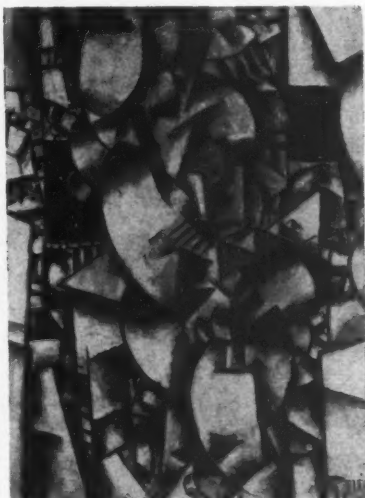
As his work became increasingly non-figurative, his painting problems became more acute, and his acts of creativity, always critical experiences, became crucial and exhausting struggles. Until this time his canvases, like tournaments, had been performances of gallantry and grace. But the paintings of the late '30s are great battlefields whose scars are clearly visible. The skins of paint grow heavier, more dense, impasto residues of the destroyed and reconstructed. Colors seem hewed into geometric conformations. Blacks, no longer lines of definition, serve as graphic spans of space. *Composition No. 6, 1936*, is his most complete statement of this greater purity—harder edged, brilliant, jewel-like. But for Carles this severity, like that of Renoir's classic period, was not the end. His innate lyricism unfolds, and his last painting is a revelation: colored geometric shapes remain on half the canvas, but a flowing black rhythm, spontaneous, dripping, has been carved into the other areas, loading them with subjective imagery. The artist here is involved in a search which Arshile Gorky was to share, and then DeKooning. It is December 1941, the moment before paralysis struck him down.

There followed the silence of his long illness. Beyond Philadelphia, Hans Hofmann's voice, almost alone, clarified Carles' significance. "Art starts where construction ends," Hofmann told his students, "and Carles rose far beyond construction. His paintings have a rare, a 'cultivated' quality. He really understood color as a plastic means, as a monumental building process in which forms do not precede but rather develop out of color. He will be understood and appreciated by the new generation which is on the way."

It is useless to conjecture about Carles' development had he been able to continue. He did not attain all he

sought, but the beautiful results of that seeking are testaments which will, in time, be recognized as great achievements. And Carles knew, as any artist of integrity knows, that time was on his side.

## Leger & Rouault Reviews



LÉGER: *Model dans l'Atelier*

Canvases which are the climax of Fernand Léger's various styles and periods will make up a retrospective show at the Art Institute of Chicago from April 2 until May 17. Later, at three month intervals, the same work will be shown at the San Francisco Museum of Art and the Museum of Modern Art in New York. The Chicago showing will be fully reviewed next issue by ART DIGEST's correspondent Allen S. Weller.

Katharine Kuh, associate curator in the Institute's department of painting, has assembled this show of 59 oil paintings, 18 watercolors, 12 costume designs for the opera "Bolivar," and 17 designs for stained glass windows (with one actual example). One gallery will be devoted entirely to theater and motion picture experiments.

Simultaneously, a major retrospective of the work of Georges Rouault will open at the Museum of Modern Art in New York. Assembled in conjunction with the Cleveland Museum of Art (where it opened in January), this exhibition will be shown at the Modern Museum to May 31. It contains 160 works—oils, watercolors, ceramics, tapestries, prints in all techniques, and enamels which have never before been shown. A feature review of the exhibition will appear in the April 15 issue.

## Artists as Arbiters

The Human Equation, "the one factor which remains stubbornly unsolved by our scientific genius," is the theme of a painting exhibition sponsored by the Akron Art Institute and the Cleveland Round Table of the National Conference of Christians and Jews. The show is

current through May 3 at the Institute, and then will visit other cities in Ohio.

In initiating the theme of the exhibition, the Cleveland Round Table, exercised by the clash of today's cultures, races, religions and ideologies, believed that artists have a constructive contribution to make to the social thinking of our time, and that it was legitimate to suggest that creative talent be directed toward this crucial problem of our times.

Of the 124 works which Ohio artists submitted to the show, 43 were accepted by the jurors: Samuel Rosenberg, painter and member of the faculty at the Carnegie Institute of Technology, and William M. Milliken, director of the Cleveland Museum of Art. A purchase fund of \$2,000 was spent on 12 paintings which will become the nucleus of a lending collection available to cultural and social organizations.

## COAST-TO-COAST NOTES

**Colorado Springs, Colo.:** Seventy-nine pictures by artists living and working in the 14 states west of the Mississippi are being shown in a biennial exhibition at the Colorado Springs Fine Arts Center until April 28. Established on a biennial basis in 1951, the exhibition has been organized as a non-juried invitational. Fred S. Bartlett, curator of painting at the Fine Arts Center, selected the show, emphasizing the work of artists never seen previously in the Rocky Mountain region. California and Texas artists predominate. Among the Californians there is a "vigorous and compelling canvas" by Ernest Briggs, work by Leonard Edmondson, Ynez Johnson, Lee Mullican, Lundy Siegrist and others. From the Northwest there are paintings by Morris Graves, Mark Tobey, and Kenneth Callahan; from Texas, by William Lester, Everett Spruce and Michael Frary.

**Baltimore, Maryland:** For the first regional exhibition encompassing Maryland, Delaware and Washington, D. C. (at the Baltimore Museum of Art to April 12), jurors Louis Bouché, Henry Varnum Poor and Henri Marceau selected 113 works. Of the 14 prizes, a \$300 top award went to Reuben R. Kramer for a bronze, and a \$100 oil award went to Jocelyn Ball Baxter. For a complete list of prizes see page 28.

**Ann Arbor, Michigan:** A loan exhibition of 144 early Chinese jades is on view at the University of Michigan Museum of Art until April 22. Max Loehr, professor of Far Eastern Art in the university's fine arts department, selected the items and compiled a 34-page illustrated catalogue for the show.

**Gainesville, Florida:** University of Florida's art department, in connection with the university's centennial celebration, is showing two groups of paintings, one made up of regional work from the Southeastern area, the other national. The art faculty has selected both shows: 10 painters, four sculptors and two ceramists from the region, and 13 painters from the nation. Selections made by the faculty members for the na-

[Continued on page 29]



## NEW YORK

### Benefit for Private Education

Paintings and drawings from the collection of Smith College are being shown at the Knoedler galleries until April 11 for the benefit of the Smith College Museum in Northampton, Mass.

The Smith collection, although it contains American and English art, is predominantly French, and it is chiefly from the important French segment that the 46 paintings and drawings in the exhibition are drawn.

This selection of French art, mostly from the 200 years since the mid-18th century, begins with Hubert Robert's *Pyramids* (c. 1760), moves forward to the modern period through the work of Géricault, Delacroix, Corot, Courbet, Degas, and culminates in work by Seurat, Cézanne, Juan Gris, Renoir and Picasso.

In the foreword to the picture book prepared for this exhibition, Professor George Heard Hamilton of Yale says that "a tradition, to endure, must be continually renewed and enlarged, not re-

more abstract dimension in the figural compositions." The compositions of Degas, Courbet, Ingres and Vuillard "react on each other in terms of an elaborate counterpoint of theme and variations, the theme man. . . . The tight masses of figures that Degas (*La Fille de Jephthe*) swings around a central pivot in space are like the ordered bustle in Courbet's shadowy room (*La Toilette de la Mariée*)."

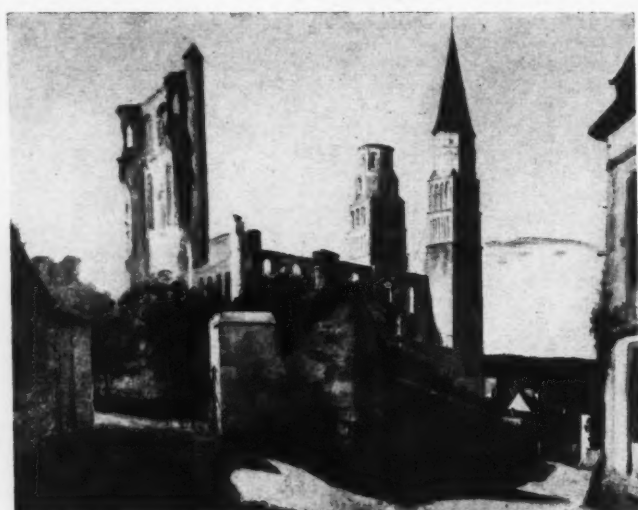
Besides French art the exhibition includes Jan van Goyen's *View of Ryndland* (1647) and eight works by American artists—a watercolor by J. J. Audubon, *American Cross Fox*, Winslow Homer's *Shipbuilding at Gloucester*, George Inness' *Along the Delaware*, Alfred H. Maurer's *Le Bal Bullier*, John F. Peto's *Discarded Treasures*, Maurice Prendergast's *South Boston*, an Albert Ryder and an Eakins portrait. In the show also are paintings by the Englishmen, Samuel Palmer, Bonington and Constable, and a drawing by Tintoretto, *Samson Slaying the Philistines*.

ber of works which have never been shown publicly in New York are included, as are a number which have not been shown for 10 years or more.

While some of the paintings at Rosenberg's are purely decorative—"background for civilized conversation," as an English critic has put it—almost all of them are superbly executed, and at least in that respect masterworks.

A list of the masterpieces among these masterworks would surely include Cézanne's *Fruit and Wine*, 1888 (Irene M. Selznick collection), in which all the elements of a Cézanne still-life are fused. The black outlines are extraordinarily incisive; the reds and yellows are tube-fresh, insistent rather than clamorous, and almost iridescent.

It is only a step from Cézanne's handling of planes in the background of *Vase of Flowers and Apples*, 1887 (Spaeth) to cubism. Still another fine Cézanne, *Trees and Houses*, 1886-7 (Lehman) anticipates the artist's late, almost abstract style, for while the trees in the foreground are painted quite



VUILLARD: *L'Intérieur à l'Étang-la-ville* (left); COROT: *Jumièges* (right). At Knoedler's.

duced to rules and a code. It has meaning only so long as the artist lives it and gives meaning to it, for it has no life of its own." He observes that there is in the French tradition of artists, a strong national, if not almost a family, relationship. In the portraits of men and boys by Courbet, the *Portrait of M. Nodder at Trouville*, for example, and the *Portrait of René de Gas* by Degas, Hamilton recognizes qualities shared by these artists: habits of thought, feeling, and seeing that express the French character. (See Ingres' *Portrait of the Architects Achille Leclerc and J. L. Provost* on the cover of this issue.)

There are seven portraitists in the exhibition spanning a century in time, but Hamilton detects that each artist supports the French image of man "in time, and beyond time in space." Their ways of thinking and feeling are also supported by a consistent apprehension of the function of color.

Those qualities which Hamilton has seen in the portraits, in the particular phase of personality, he discerns in "a

Smith acquired its first works of art in 1879, four years after the college opened. For almost a generation thereafter its purchases and gifts were all contemporary American. It was not until 1914 that Professor Alfred Vance Churchill, director of the Smith museum from 1920 to 1932, brought to Northampton from Paris a small bronze by Rodin which he had purchased directly from the artist. This was the first French work to enter the collection. After 1920 the museum, under Churchill's directorship, added considerably to its French group. Present director H. R. Hitchcock has followed this tradition closely by acquiring most recently a painting by Hubert Robert and a drawing by David.

### Benefit for Public Education

"Collectors' Choice" at the Paul Rosenberg galleries is a selection of 28 celebrated modern French paintings from 28 private collections. Arranged for the benefit of the Public Education Association (admission is 60 cents), the exhibition will continue to April 18. A num-

realistically, the fields, houses and shrubs in the distance are partly dissolved into planes of colored light.

Portraits in the exhibition include Degas' luminous *Portrait of a Woman*, 1868 (Leonard C. Hanna) and Van Gogh's *Old Peasant of Camargue*, 1888 (Mrs. H. Harris Jonas). Degas shows us a woman of great dignity, warmth and sensitivity—a completely humanized being—and he brings her close by placing her image on the canvas slightly forward to the right. Van Gogh's magnificent portrait of an old peasant is a self-portrait as well, for underneath the suffering, the terrible anxiety of this face, there is indestructible joy. Van Gogh's basically joyful attitude toward life is expressed more obviously in the great still-life, *White Roses*, 1890 (W. Averell Harriman). This famous painting provides a dazzling demonstration of the artist's ability to whip thick paint into the most sensitively defined shapes.

Seurat is splendidly represented with *The Channel of Gravelines*, 1890 (William A. M. Burden), a harbor view

filled with air, space and shimmering light. There is a fine Manet, *Promenade*, 1880 (Jakob Goldschmidt), a three-quarter-length portrait of a young girl dressed in sumptuous blacks, walking past masses of fresh green shrubbery, a painting full of good feeling and well-bred animation. A different kind of animation—tough, nervy, much more dramatic—fills Toulouse-Lautrec's superb painting, *La Goulue Entering the Moulin Rouge*, 1892 (David M. Levy) sweeping in, really, arrogant and faintly amused.

Other highpoints in the exhibition include Renoir's *A Waitress of the Duval Restaurant*; Degas' pastel *After the Bath*; Braque's *Basket of Fruit* (splendidly painted, as always, but a little static in composition), and Modigliani's *Portrait of Mme. Hébuterne*.

—JAMES FITZSIMMONS.

### East, West Meet at Met

Two of the spring's most anticipated shows are now on view at the Metropolitan Museum of Art. Circuit exhibitions, these shows are "French Drawings, Masterpieces of Five Centuries" (to be seen at the Met until April 19), and the largest exhibition of Japanese painting and sculpture ever to come to this country (to be seen there until May 10).

The French exhibition, organized by L'Association Française d'Action Artistique and selected by Madame Jacqueline Bouchot-Saupique, curator of drawings at the Louvre, contains 176 drawings ranging in date from the early 15th century to Cézanne. The show opened at the National Gallery in Washington early in November at which time a number of the drawings in it were reproduced in ART DIGEST (see November 1 issue).

The Japanese exhibition, which also opened in Washington, was extensively reviewed in the February 1 issue of ART DIGEST. It contains 91 works (14 sculptures and 77 paintings).

CÉZANNE: *Nude Woman*



### Work in Progress

Willem DeKooning is showing studies and paintings of a theme that has been plaguing him for two years. They will be at the Janis Gallery till April 11, after which, unless someone acquires them, they are likely to force DeKooning into further development of their already tortured surfaces.

The theme is a woman; the six paintings are really one, or, conversely, any one stands for the series. *The Woman No. 1* has the strongest actuality, and *No. 5* appears to be the most resolved in terms of color, but any or all of them present a kaleidoscope of the effort of the painter to find the woman in the welter of forms, techniques and possibilities that come to his hand. The paint has been pushed and dragged and stretched; it has been piled in rich layers or been allowed to drip in the haste of execution. There are magical areas, left-over passages, collage effects; there is the glitter of metallic paint, the sputter of charcoal. The



DEKOOING: *Woman No. 1*

Does DeKooning love her? Not with any romantic passion. In a gesture that parallels a sexual act, he has vented himself with violence on the canvas which is the body of this woman, in what is a desperate effort to find an image, to make an equivalent for the heat, the feel, the smell, the desires and surprises of life. If he got lost, it is, for a man who happens to be an artist, for a worthwhile reason—woman.

And he appears to be lost. While Picasso claims to put into his canvases everything he likes, DeKooning wants to include everything he likes and doesn't like; in short, everything. It is questionable whether the canvas can bear the burden of his means and intentions; confusion results from a lack of limitation. DeKooning appears here as a counterpart of the Joyce of "Finnegans Wake." Like Joyce, he has the gift of wild humor; his multiplicity of techniques and references echoes Joyce's pouring out of all words, all sounds, puns, neologisms, languages, quotations, parallel passages, in an effort to construct a myth. If "Finnegans Wake" is unreadable now, it is well to remember that "Ulysses" once seemed unreadable too; maybe all *The Woman* needs is a little more time.

It is difficult to know if DeKooning's culture as a painter can sustain his ambition, but if this painting is a failure, it remains more interesting than most successful painting. In any case he has gone to the end of the expressionist line, and beyond. He has gone too far, but that is the only place to go.—SIDNEY GEIST.

### Savage Splendor

An overwhelming impression of intensity and vitality is generated by the handsome selection of primitive arts of the Pacific at the Carlebach Galleries until May 15. The objects range from Dutch New Guinea to Easter Island, but the range of expression and material is even more arresting than the geographical spread. Wood, coral, shell, bone, stone, tapa cloth, rattan—anything that falls to his hand is turned to his purpose by the primitive artist,



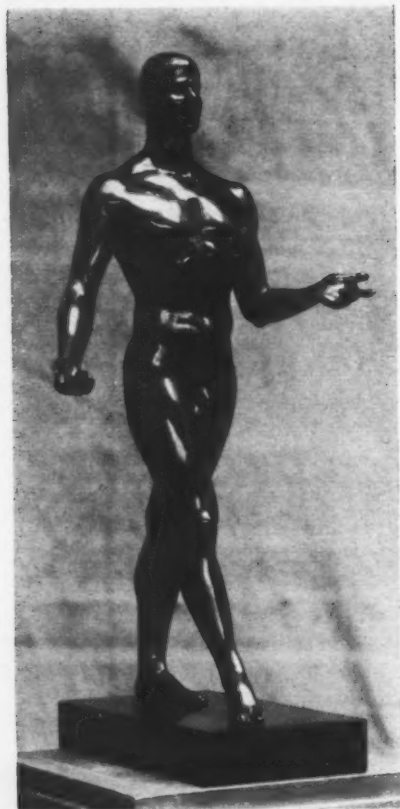
MANET: *Promenade*  
At Rosenberg

forms are as though pressed from one of DeKooning's own abstractions; they acquire multiple meanings—an arm could be a leg; a hand, a bird. The color is dry, acid, shocking.

Who is *The Woman*? She could be Miss America, vulgar, blowsy, 20 years after Atlantic City. Or the woman opposite you in the subway. Or is she the muse of painting on whom DeKooning is wreaking a vengeance? We know little about her, but she is certainly not anonymous; her eyes and breasts bulge and her teeth could bite. "There is no such thing as being anonymous," DeKooning said in a recent discussion. So we are confronted with this disquieting presence situated in an ambiguous place. Her image exists in the vast area between something scratched on the wall of a cave and something scratched on the wall of a urinal.

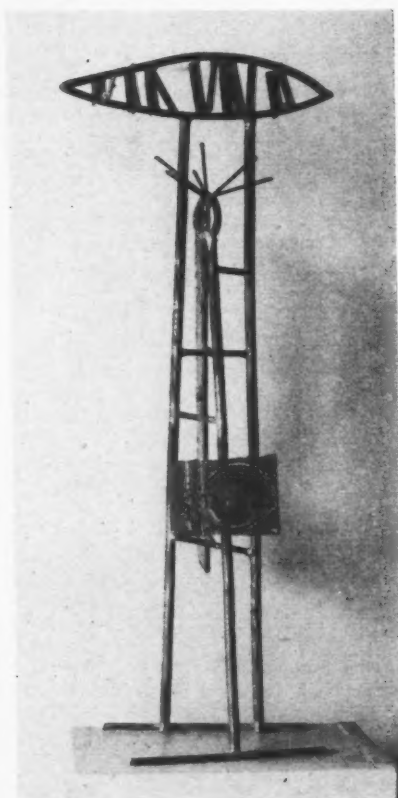
Is she standing or sitting? What is she doing? "We have no position in the world—absolutely no position except that we just insist upon being around," the painter also said.





LACHAISE: *Man Walking*

ERYTHROPEL: *Composition*



though, to be sure, this exhibition is drawn from a number of cultures.

Rare exhibits are a mask in shell from the Torres Straits, and a carved wooden boatprow from the Sepik River district. And there are new and unusually fine examples of now familiar types: a starkly expressive wooden figure from Easter Island; a large, elegant bowl from the Admiralties; expert, intricately carved and painted *uli* figures and memorial boards of New Ireland; a deeply cut doorpost from New Caledonia; and delicate ceremonial paddles from the Solomon Islands.

These objects show the strong stylization which is the sign of submission to extrapersonal authority. And in every case they have a stylistic completeness without any lapses, which is a sign of social unity and which we have learned to envy. In a New York season of wild expressionism and relaxed technique, it is refreshing to come on these examples of savage sophistication and skill.—SIDNEY GEIST.

## Taming of "The School"

In art, it seems, familiarity breeds content. What appears at first to be radical and shocking, becomes in time acceptable. This idea is pleasantly exemplified in the exhibition of modern French painting at the Perls Galleries, to April 11. Take Henri Matisse, for instance. His *Jeune Fille Accoudée*, a simple line drawing in ink, has an appealing flow and great vitality. What was once considered brutal distortion in his work can now be praised as inventiveness—as pure as that of the sculptured figures of French cathedrals.

Georges Rouault, another fauve, is here in silvery restraint, with the two heads of *Les Augures* and, more colorfully, in the two figures of *Les Amants du Faubourg*. The latter, to go beyond their immediate suggestion of stained glass, are also reminiscent of Byzantine and Greek archaic forms. Léger's *L'Escalier* and Modigliani's *Madame Hébuterne* seem very classic, quite serene, and even Soutine's *Vue sur Céret*, as turbulent as he can be, seems well adjusted in its frame.

A 1915 Miró in this show is astonishing, defying recognition as Miró's work, suggesting a combination of Soutine and Cézanne. Thickly, sensuously painted, tapestry textured, this *Nature Morte à l'Horloge* depicts a writhing clock, lantern and fruits in a handsome color harmony, but it hardly suggests the fantasies which were to follow.

Pascin is beautifully represented by *Jeune Fille à la Corbeille de Fleurs*, and there are contrasting examples by Braque: *Le Violoncelle* of 1912 (thinly painted in cubism's ochers, gray and brown, refined into linearity with straight and angled blacks); and *Le Vase Fleurs Jaunes*, 1946 (relatively naturalistic, heavily painted into a decorative brown-green and yellow silhouette). Included, too, are oils by Gris, Utrillo, Vlaminck, and a charming little Picasso, *Verre et Fruit*, 1923, spontaneous and calligraphic.

The visual shocks in this show are caused, strangely enough, by the primi-

tives, Bombois, Vivin, and Jean Eve, whose sharply accented details impinge upon the eye with sudden concentration.—SAM FEINSTEIN.

## Happy Birthday

The Sculpture Center is holding a panoramic exhibition until April 18 titled, "Sculpture—the Tumultuous Quarter Century." The occasion is the 25th anniversary of this institution devoted to the teaching, the creation and the exhibition of sculpture. It is simultaneously the anniversary of an enthusiasm.

In 1928 Miss Dorothea Denslow, burning to establish a center where young sculptors could work out their problems, invited a group of talented students to use her studio, across from the Brooklyn Museum. The group was called The Clay Club. In 1932 it moved to a studio on West Fourth Street in New York; in 1933 to the picturesque little building at 4 West Eighth Street; and in 1951, its membership and varied activities having outgrown its intimate Village quarters, to a building of its own on 69th Street. Today, with fully equipped studios and excellently appointed galleries, the renamed Sculpture Center continues under Miss Denslow's guidance.

The current exhibition is a stimulating survey of the changes in the American sculptural scene of recent decades. The 87 objects, dating from 1923, start with the realistic tradition of the '20s and end in the bristling metal sculpture of the '50s.

As one proceeds through the galleries it becomes evident that a great price has been paid to arrive at the dehumanized constructions of recent years. Two examples from 1928 raise the question as to whether much has been gained by throwing away the content of the human figure. *Knockdown*, by Mahonri Young, is a literal rendition of a moment in a prizefight, but only a shift in vision is needed to see it as a forthright example of what has come to be known as "spatial" sculpture. Similarly, Gertrude Whitney's sketch of a dapper young Jo Davidson has the superficial look of recent work in dripped and soldered metal; its broken, pebbly surface, however, has significant variety. This little figure is at once an airy study in masses and a study in character: a genre that has passed from the scene—regrettably.

The lush modeling of the hieratic, realistic Lachaise *Man Walking*, and the sumptuous treatment of material in the De Creeft *Atlantis* have given way to dry, spiked forms and a handling of materials that emphasizes physical, not sensuous, properties.

The best examples of metal sculpture, of course, justify this engrossing school. Baroque figures by Roszak, Lipton and Smith confront the lean, poetic constructions of Gordin and Lassaw. Here are the familiar charms of a Calder mobile and a suggestive structure by Ilse Erythropel.

The Sculpture Center has come of age. It is to be hoped that the energies which carried it to this point will be turned to a continual re-examination and refinement of its ideals and practices.—SIDNEY GEIST.



## 57TH STREET

**REUBEN TAM:** This exhibition marks a definite gain in Tam's work. Whether he paints calm surfaces of water or the rugose structure of broken rocks, he sustains textures evenly. Color in these paintings is richer and more varied, giving vibrancy to monumental effects; brushwork is surer.

Tam's subject matter is cosmic. His emphasis is on the constant change of natural forms: erosion eating away cliffs and mountain sides, subliminal forces pushing up other forms from the earth's crust. He suggests these constant, imperceptible alterations, conveying a subtle sense of movement, of stress and strain, a sort of titanic shudder that pervades earth's solidity.

In *Weathering of the Mountains*, the forces of erosion are apparent in the exposure of oxydized rocks and tiered strata. The ridges of laminated strata serve as horizontal foils to the thrust of the mountain and its fissured crevices. The orange-red of the upper rocks is contrasted with a gashed surface of grays, spreading downward. All these stabs of direction and oppositions of color are resolved into a coherent design. Here, as in the poetic *Deep Night*, *Deep Sea*, or in the contrasting *Wave Surge*, the predominant motive is the continual action of elemental forces, destroying, rebuilding, changing the face of the world. (Downtown, to Apr. 18.)—M. B.

**TEN AMERICAN ABSTRACT PAINTERS:** Several historical modes of abstraction which ranges from 1912-1952. Three Synchronists, Morgan Russell, MacDonald Wright and Patrick Bruce, form the earliest group. Bruce's heavy fantasies based on architectural fragments are precocious intimations of metaphysical paintings to come.

A sparkling tondo by Fritz Glarner is probably the most esthetically satisfying painting in the show. Alternating bars of varied widths pull toward the edges, while a deep, luminous trough of grey pulls the eye into the composition. Two other artists, Burgoyne Diller and Michael Loew, show individual, poetic interpretations of neo-plasticism. A Dove abstraction, saturated with magical sienna and olive green; a decisive abstraction by Karl Knaths; and a typical Mark Tobey gouache composed of small bead-like forms round out the show. (Rose Fried, to Apr. 11.)—D. A.

**LOUISE BOURGEOIS:** Although she is showing two sculptures and a series of studies for sculpture, a single piece, low to the floor, is the focus of Miss Bourgeois' exhibition of recent work. It is called *Forêt*, and it is a forest, a garden, a grouping of separate forms on a single base.

Fruit-like, pod-like, seed-like, slowly twisting, round, flat, incised or smooth, these black forms constitute the vocabulary of a sensibility. They speak a private poem of restraint and seclusion. Twenty objects on a small base, touching or almost touching, they have no reference to the usual sculpture of forms in open space, at some distance from each other, related by force. They are held together by their separation

from this world of force. The only spaces they contain are the dark interstices at their footings.

Miss Bourgeois has created a world that is unique, feminine, and puritanical. (Peridot, to Apr. 25.)—S. G.

**CAMERON BOOTH:** Richer and more powerful than his previous work, Booth's current paintings are also executed with greater breadth. Relatively thin calligraphic lines which correlated his earlier compositions have become wide-brushed sweeps which thrust through larger, subtly colored areas like vital spines.

Booth's paintings transform his experiences in nature into non-figurative terms. They evoke, rather than echo, a mood. Color nuances—often lyrical and poetic—play an important role. Three canvases, titled like visiting personalities, are typical. *Lugubrious Guest* is low in color, its brown and other pierced by blues. *Cheerful Guest* is

grotesqueries—are less satisfying. Ceramics adapting themes from the lithos are well done and, in color, richer than the prints. (The Contemporaries, to Apr. 4.)—D. A.

**JOHN CHAPMAN LEWIS:** Conscientiously leaving pure representation behind, this young Washington artist simplifies basic shapes and avoids local color. Still exploring seacoast themes—nets, trawlers, fishing gear and wharfs—Lewis paints in sparkling colors which are sometimes inimical to the content of his paintings. Occasionally his extremely apparent gifts seem misused. He should be warned that sumptuous surface and neatly divided planes are not in themselves significant. (Contemporary Arts, to Apr. 17.)—D. A.

**GEORGE HARTIGAN:** Hartigan has grown and changed considerably during the past year. Growth is especially apparent in the brushwork, always bold,



TAM: *Delta Foreland*

sunny tempered, spiced with spring greens and violets. *Gallant Guest* has its own countenance, a relatively smiling one. (Bertha Schaefer, to Apr. 18.)—S. F.

**EDWARD CHAVEZ:** A year in Italy on a Fulbright grant has given Chavez a new focus for his paintings. These recent canvases, particularly the views of Italian cities, convey a feeling of density. Their many shifting facets are accented by rich textures and arranged in larger units. This control of busyness is expressed in the subtle harmonies of yellows and greens in *Ponte Vecchio*, or is used more dramatically to build the dark encrusted silhouette of *Medieval City*. When Chavez uses figures, his divisions and distortions seem more the result of style than of necessity. (Ganso, to Apr. 4.)—P. B.

**GEORGE BIDDLE:** This veteran lithographer has returned from Rome with a group of prints and ceramics teeming with references to Etruscan, medieval and renaissance culture. Black-and-white lithos, executed in a flawless chiaroscuro technique, evoke ancient river-gods. Color lithos—really tinted black-and-whites full of unconvincing

but now strong and assured rather than slashing—evidence of a more conscious, knowing approach. Color has changed, too, seeming to be dictated more often by the requirements of the picture than by personal taste and often suggesting patches of light reflected from flesh and fabric. But the basic change is that the new work is less abstractly expressionist.

Some of these paintings have a curiously Spanish flavor, especially *The Knight, Death and the Devil* (a dark dramatic interpretation of Dürer's print), and *The Persian Jacket* (a massive seated figure with the arrogant, sardonic face of a grandee).

An important part of the exhibition is a group of 12 oil-on-paper paintings inspired by 12 of Frank O'Hara's poems. A different poem is written in clusters and straggling lines across the face of each. Images and mood are determined by the somber lyricism of the poems. (Tibor de Nagy, to Apr. 18.)—J. F.

**LOUIS BOSA:** Inhabitants of Bosa's world are all ill-at-ease. They are little people, always eyeing each other furtively or hiding their faces behind hands or newspapers. A tableau of a city—

## 57TH STREET

often Venice or Florence—each painting is a backdrop for some obscure human drama.

Bosa is essentially a draftsman and a caricaturist. His skill in capturing the gestures of his characters is particularly evident in *Fish Story*, where people pose in front of store fronts. All but a few are reading newspapers, so the locale must be Philadelphia. (Kleemann, to Apr. 15.)—P. B.

**SEVEN SCULPTORS:** Seven young sculptors—two of whom have never shown before—have been selected for this witty and refreshing exhibition of small-size sculpture. Installed in a coherent sequence, with each artist represented by two pieces of sculpture and a drawing, the show presents welded abstractions, plaster portraits, constructions of casual materials, and stone symbolic works.

Richard Stankiewicz' screen, plaster and excelsior confections, smacking of voodoo, dada and Frank Buck, provide a humorous fillip for the show. Norman Wiener and Frances Cima are concerned with the human figure, its significant attitudes and gestures. Wiener's plaster portraits of fine-boned women, particularly his *Woman with a Bird*, are wrought with exceeding finesse. Cima's portrait of a standing father and child suggests both tenderness (in the softly modeled thighs and stomach) and male objectivity (in the rigid arm supporting the child).

Among more abstract works, Sidney Geist's polished bronze *Animal* is a strong and disquieting image suggesting an archaic votive animal with bones, mouth and spinal disk transposed in ambiguous order. In contrast with Robert Moir's baroque, deeply undercut marble, Louise Nevelson's terra cottas are solid, simple-faceted, reminiscent of Mexican Indian sculpture. Albert Terris, who works mostly with welded metal, shows two linear pieces, each graceful and carefully designed, but rather spare and visually undemanding. (Hacker, to Apr. 11.)—D. A.

**ROLLINS COLLEGE GROUP:** All the artists in this show are connected with Rollins College in some capacity. A trustee, the college president, some members of the faculty and several students contribute work in various media—ceramics, jewelry, paintings, architectural models.

Among the most mature paintings are Stanley Tasker's *Yellow Chair*, *Blue Pitcher and Cat*, with its almost complementary blues and yellows giving an intensity to ordinary objects, and Caryl Bailey's *The Green Bench*, a decorative casein abstraction of green calligraphy and closely related blue areas. (Argent, to Apr. 11.)—P. B.

**ANTONIO MUSIC:** Byzantine frescoes, Sassetta, Fayum portraits, images of nomadic travelers in the desert, these are some of the things Music's oils and gouaches bring to mind.

A Dalmatian by birth, Music has lived in Venice for a number of years. He won a first prize in the Italian section of the Biennale, and along with Afro, Cremonini, Vedova and a few others he has contributed significantly to the post-



MUSIC: *Two Horses and Riders*

war revival of painting in Italy. But he is an isolated figure. There is a strong feeling of Central Asia, or perhaps the Sahara, in his art—a moody, intensely romantic spirit that takes one away from the modern world to a land where herds of striped and spotted ponies play by the bank of a stream and horsemen wrapped in dark cloaks ride into the distance. It is a dim melancholy land of muted colors—greys and umbers coupled with lavender and pale blue—and of mirage images constantly about to dissolve.

Music's gouaches of horses, drawn with choppy, feathery strokes, are lighter in feeling, sketchier, not unlike his lithographs. But it is in his oils that he says what he has to say. (Cadby-Birch, to Apr. 18.)—J. F.

**NAHUM TSCHACBASOV:** Anchored to a ground plane, but pitching wildly on its stem, *Profile #4* typifies Tschacbasov's recent profile series. His multiple images, congealed in a complicated unit of flat facets, seem to insist on the spectator's noticing their odd relationships, their forced confinement. In contrast, several very recent paintings in this show are non-objective, ranged with diamond divisions and painted more thinly in subdued, light-hued color.

Intaglio prints are probably Tschacbasov's most personal vehicles. In these, odd stick-figure marionettes move on dark-scrimmed stages; multiple profiles emerge from sanguine grounds; or strange animal-human images confront the spectator. (Heller, to Apr. 11.)

—D. A.

**GAYLORD FLORY:** Abstract paintings by this artist command interest, not alone for their intrinsic artistic quality, but because this amputee veteran has been able to combine a commercial position with his long cherished passion for painting. His canvases display both imagination and invention—qualities not too often appearing together—with admirable surety of craftsmanship and opulence of ably adjusted color.

In *Flock of Phlegethon*, forms of birds, some with outspread wings, are shown against flashing notes of reds.

They are skillfully incorporated in the bold patterning of surrounding shapes and forms. *The Glen*, another phase of Flory's expression, is a poetic evocation of nebulous foliage; yet the disposition of light planes gives it structural soundness.

The artist has previously received both a second prize and an honorable mention in the Emily Lowe Awards. (Eggleston, Apr. 3 to 18.)—M. B.

**SCULPTURE GROUP:** Sculpture and drawings by eight well-known artists are grouped in a show that, in spite of several excellences, should set no pulses beating faster. Milton Hebard exhibits *The Storm*—a virtuoso work—and two excellent stylized groups in terra cotta. There is a fine head, *Baby*, in marble, by Ruth Brall, and several delicate figure pieces by Dorothea Greenbaum. Koren der Harootian displays his craft; Nancy Dryfoos shows several figure studies, and Joseph Konzal, his airy, punctured personages. The angularities of four pieces by Anita Wechsler abut on the obvious rotundities of *Soldier's Wife* by the same artist.

The most solid works in the show are two decorative panels and a small monumental bronze, *Child Drinking*, by William Zorach. (Kaufmann, to Apr. 7.)—S. G.

**MARK BAUM:** As stylized as mountains in Chinese landscapes, Baum's slag piles—observed on trips through Pennsylvania coal country—become poetic visions. He paints like a sophisticated primitive, using hard, thin surfaces, and detailed descriptive forms. But when he records the great tower mine shafts, or intricate network of elevators, he strips his subjects to their most effective essentials, creating a distinctive, somber vision of a particular environment. (Salpeter, to Apr. 18.)—D. A.

**SHIM GRUDIN:** For Shim Grudin, a landscape is an arena for conflicting elements. He uses watercolor—often as opaque as casein—with a dryness of texture and color. Often he depicts a bowl-like valley with surrounding hills weighted at the edges of the paper and the horizon high beneath an active sky. Diagonals formed by roads or ridges increase the tension. Two papers, *Adirondack Foothills* and *Shoreline*, *Spring Thaw*, carry out this sense of an amphitheater: in one case the movement is back into the hills; in the other, out into the water. (New, to Apr. 18.)—P. B.

**RICHARD POUSETTE-DART:** A Janus esthetic was revealed in this young artist's recent exhibition. He paints in two entirely different styles. Sometimes he drenches huge canvases in brilliant-hued, sculptured impastos, as if he wished to record the clangor and intense lust of a magnified Times Square. And sometimes he lets pale pencil-and-oil wash whisper in celestial quietude, as if he were entranced with the suggestive echoes of a medieval cathedral.

Pousette-Dart's tactile paintings are loaded with pits and pockets which beg to be stroked and fingered. Yet their immediate visual impact quickly evaporates. There is no respite for the eye in them. Nothing seems to be left be-



hind the brilliant foreplane which suggests bursts of geraniums, or kaleidoscopic city-light dreams.

But in Pousette-Dart's poetic works a complex system of ambiguous forms ripples beneath the surface. Here the artist uses either intersecting arcs and circular shapes or divisions suggesting the leaded compositions of stained glass windows. In these well-composed canvases one feels a closer integration between concept and execution, a concern with the deeper meaning of form. (Parsons.)—D. A.

**WALLACE PUTNAM:** Putnam's deepest roots are in the Orient, in natural mysticism, specifically in Zen. Most of his new oils are of animals: deer, sheep, horses and cattle. These are his subjects, but the content of his art is a sense of the interrelatedness of all things.

Line is the active, moving element in this art. In *Sheep in Light*, grey shapes drift in a pale yellow and golden ochre mist. The method is carried further in *Adoration, New Born and Deer, Winter, Woods* where a few black or brown brush strokes (corresponding to horns, eyes, a shepherd's crook, sparse winter vegetation) are scattered across expanses of pale or foggy color. The casualness is deceptive: it is these seemingly random lines, pulling subtly at each other, which hold the paintings together.

Putnam feels very tenderly about animals. Perhaps at times he is a little sentimental. Westerners usually are when they adopt Oriental techniques, unless they also cultivate the totally unsentimental Oriental point of view. And it is difficult for us to give line the spring, economy and hairbreadth rightness of calligraphy. But Putnam escapes sentimentality (and gives his line life) often enough to show that he really has this kind of art within him. (Passedoit, to Apr. 25.)—J. F.

**JOSEPH GLASCO:** Like a universe of delicately drawn minutiae enveloped in a skin, a Joseph Glasco painting may be interpreted as a head or a landscape or interchangeably, as both. Glasco's imagination is fertile and his technique is fluent. He mixes various colored media; scratches and delineates a graphic inner-eye imagery upon glazed and glowing colors—warm and cold reds, translucent blues, green-filmed yellows. Together they suggest strangely colored luminosities in some subterranean environment.

Glasco's black and white statements in line are more objective and direct, recalling cave drawings in their graceful simplicity. (Viviano, to Apr. 18.)—S. F.

**NATIONAL SERIGRAPH SOCIETY 17TH ANNUAL:** Of the 57 serigraphs in this 17th annual, about a half-dozen are striking and almost all of these are by specialists in the medium. Unfortunately, the bulk of the show is made up of pedestrian works which reveal all the limitations of the medium.

Giving the serigraph vigor and depth, Glen Alps, top prize winner, shows *Forms No. 2*, a complex abstraction with a rich variety of textures and color. Another fresh and original work is by Sylvia Wald, whose *Atmosphere*

of *Recollection* unites disparate abstract forms. Other notable prints are by Robert Leland Kiley, Edward Landon, Robert O. Hodgell, and James McConnell. For a list of prizewinners, see page 28. (Serigraph, to May 4.)—D. A.

**FREDDY HOMBURGER:** Although he is an eminent physician and research scientist, Freddy Homburger is far more than a Sunday painter. The buoyancy and verve of his watercolors show an experienced hand and a selective and judicious eye. Several of his views of Lake Zurich are close to Dufy in spirit. But in other papers, mostly Mexican landscapes, he is less derivative. He gives *Guanajuato* an unusual perspective, so that the observer looks down on the town that is dominated by heavy, dry mountains. (Carstairs, to Apr. 18.)—P. B.

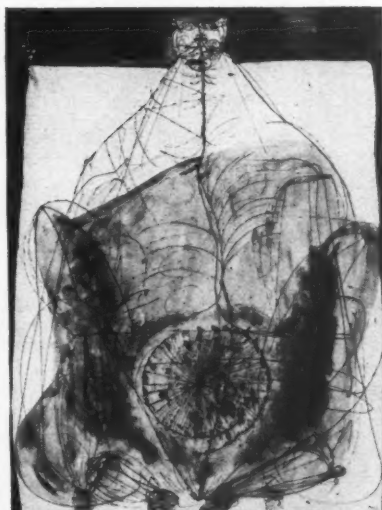
**NEW JERSEY WATERCOLOR SOCIETY:** There are few innovations in technique and content to ruffle the calm of these 83 papers by 32 watercolorists. The medium seems to be most suitable for quick landscape impressions, and it is these which are best handled.

Robert Jordan, one of the few abstractionists in the group, breaks space into staccato, linear intersections. Both *Semaphore* and *Route 6* are softened



PUTNAM: *Deer, Winter, Woods*

GLASCO: *Cat*



by washes to suggest landscape. Dick Crocker and Henry Gasser focus on dreary backyards and rain-swept boat houses; Irma Bolley's dry, dazzling study of driftwood on a beach has just the opposite effect. In *Hackettstown Stand*, Jane Oliver combines an abstract structure—and montage of rural architecture—with the figures of children at play. (Riverside Museum, to Apr. 5.)—P. B.

**NAT RAMER:** In the opening show of this new gallery, Nat Ramer exhibits a group of oils. Their style ranges from the flecked iridescence of *The Goose Hangs High*, a still-life with the vertical corpse as a central figure, to the sensitive naturalism of several portraits. When the artist chooses the subject, as in these portraits, he can dispense with customary portrait ingratiations. A tenebrous self-portrait and a more frontal *Portrait of Marlin* are among Ramer's most engaging works. (Goodman, to Apr. 11.)—P. B.

**LOUISA ROBINS:** Competent, decorative, but somehow arbitrary abstraction mars Miss Robins' warm observations of Mexican village life and Venetian scenes. One feels that her virtuoso technique is better suited to straightforward realist painting. In *Acapulco*, however, she creates a toy-like image of the hotel-studded mountain. In its almost primitive fidelity, this painting is a memorable evocation of Mexico's fashionable resort. (Ferargil, to Apr. 12.)—D. A.

**JULIET BARTLETT:** An obsession with flying creatures—seagulls or circus aerialists—characterizes most of the work of Juliet Bartlett. Using oils, tempera or watercolor, she achieves the same result: a rigidity that contradicts the poses of flight. Less ambitious and far more resolved, a group of conventional watercolors—particularly the Whistleresque *Harbour Dusk*—show a greater capacity to cope with the ground than with the air. (Wellons, to Apr. 11.)—P. B.

**BURESCH, GOLDSTEIN & TOWER:** Two painters and a sculptor are placed in uncomfortable proximity in this small group show. The tirelessly swirling colors of Tower's paintings, titled *La Forza del Destino, Finlandia* and *Hell's Fire*, suggest that the artist has confused the palette knife with the conductor's baton. Goldstein's pieces look like fragments from a sculptor's studio; among the several objects labeled *Giraffe* is a very nice head of a giraffe labeled *Helen*. Buresch mixes glazed areas with areas of rough impasto; coupling her technique with a fascination for detailed pattern, she displays a love of craft and achieves an interesting and personal primitivism. (Creative, to Apr. 11.)—S. G.

**LOUIS EVAN:** When Evan departs from the somber Ryderish landscapes he does so well, he enters a dreary phase which depends on stage backdrops and linear narrative. Two paintings in this show are powerful renditions of rugged sea-coasts, heavily impastoed and alive with suggestive shadows. But the rest of

Evan's canvases are curiously insensitive adaptations of Dufy: line drawings over unrelated multicolored grounds. (AFI, to Apr. 30.)—D. A.

**HENRI GOETZ:** Born in America, Henri Goetz has lived in Paris since 1930, and has exhibited in France, Belgium and Switzerland since 1937. Formerly a surrealist, Goetz is now an abstract painter, and his first New York show consists of a group of dark compositions that suggest Kandinsky transposed into base register.

A central construction of heavy angular elements on a lighter ground serves as a motif for all of the oils. (Circle and Square, to Apr. 11.)—P. B.

**JOHN R. GRABACH:** An accomplished genre painter, Grabach in his recent works turns primarily to semi-expressionist landscapes, heavily impastoed and scumbled, and filled with wild, small elements. An exception is his image of a narrow empty house surrounded by a snowbound square. Here he produces a powerful effect by contrasting the sordid emptiness of the house with the silent whiteness of the city square. (Grand Central, Vand., to Apr. 11.)—D. A.

**GUEST SHOW:** Six young painters with six definite viewpoints should help dispel fears of the existence of a new academy. Clara Elkhoff's *Two Women* has frank resemblances to Matisse of 1917. The problem in this large painting is the interpenetration of space between the figures and the wide area that surrounds them, and it is solved with grace and dignity.

Robert Stone's abstract canvases suggest savage gardens filled with erotic blossoms and carnivorous insects. Their colors are lush violets and pinks, and they are traversed by speedy calligraphy. Stone's guiding spirit is Gorky.

Blunt and assertive, Howard Kano-vitz's *Article* seems to have been painted with a fist. Easy order is avoided as white moves in to swallow forms as soon as they emerge. Equally direct, a large interior by Leatrice Rose turns everyday objects into passages of sumptuous paint. Simple architectural divisions give a stability to the energy of her attack. (Hansa, to Apr. 16.)—P. B.

**GIFFORD BEAL:** Figures are almost dissolved in the intense light of Beal's recent Florida paintings. In *Bay, St. Augustine*, for example, calèches and cotton-clad women emerge from impressionist illumination, while the exceedingly pure blue of the bay is reminiscent of the late Dufy. A circus picture, a morning breakfast scene, and several still-lives—well painted, lovingly observed—are more in Beal's familiar vein. Although he is now over 70, Beal can still adjust his eye to new ways of seeing. (Kraushaar, to Apr. 18.)—D. A.

**COLKER, KAPLAN, MAITAN:** These three young Philadelphia printmakers show results of experimentation in several print media. Edward Colker, whose sensitive calligraphic line seems out of place in woodcuts, achieves graphic finesse in *Witches Parade*.

Jerome Kaplan, oldest of the trio, has concentrated on the color lithograph. Although his draftsmanship and control of color stones are unquestion-

able, commonplace images—sometimes derived from Chagall—mar the work.

Samuel Maitan is working toward a genuinely original expression in the woodcut. His massive, carefully grouped nudes are well adapted to the possibilities of creating volume in the woodcut. (Truman, to Apr. 4.)—D. A.

**LEWIS ISELIN:** The disappearing genre of the portrait finds a skillful practitioner in Iselin. Direct, perceptive, and devoted to an exploration of the character of the model, each of his bronze heads projects an individual psychology. His portraits, *Mrs. C. L. Sulzberger*, *Miss Barry Gould* and *Miss Deborah Reynolds* are especially noteworthy, but these recent works suffer from an unvaried roughness of surface on the face and a too summary treatment of hair and other elements. On the other hand, the excellent *Mr. Jos. H. Choate, Jr.* of 1941, is studied, sensitive, untemperamental, its every surface felt. It is difficult to reconcile the salacious blandishments of Iselin's figure pieces with his portraits. (Walker.)—S. G.

**RENE MAGRITTE:** Improbable encounters in time and space, magical correspondences, obsessive dream images, visual puns—all the time-tested devices of surrealism are used in these paintings. And they are used very well, for Magritte has wit, a sense of drama and the approved chromolithographic technique.

The exhibition covers the years 1947 to 1953. Two of the artist's best known paintings are here: *Eternal Evidence* (the five-piece portable nude), and *Philosophy of the Boudoir* (a white nightgown on a hanger with *trompe l'oeil* breasts burning through the fabric and a pair of pumps sprouting toes). In lesser known paintings one finds a tombstone of the year 1923,70; a bottle becoming an incandescent carrot; a gigantic apple filling a whole room; and the world resting on a dark green plant against a starry sky. (Iolas, to Apr. 19.)—J. F.

**BERNARD S. CARTER, JR.:** In a natural transition from realist watercolors to semi-abstracts, Carter proves that his is more than a technical gift. His recent exhibition contained several gouache studies of Victorian houses, which in their simplification and distortion recall Arthur Dove. In his other landscape papers he eliminates detail, and emphasizes abstract qualities of extension, atmosphere, and natural rhythms. (Ferargil.)—D. A.

**MARTHA BOZMAN:** This Canton, Ohio, school teacher is a summer watercolorist at Goose Rock Beach in Maine. By mixing dark tones into her color and leaving the edges of her shapes soft and blurred, she avoids many watercolorist's clichés. Several portraits suggest that she is not a skilled illusionist. But there is a facile appeal to *Stormy Sea*, its waves dark blue, its sea foam untouched white paper. (Eighth Street, to Apr. 5.)—P. B.

**JAN MULLER:** Reminders of Goethe's early romanticism—the *Sturm und Drang* Goethe never entirely subdued, even in late works—sweep through Muller's recent paintings. An authentic expressionist, he paints with carefully  
[Continued on page 24]

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### Design: Expression, Not Formula

There are some things that resist being cut into pieces and art is one of them. Methods of design which are based on a theory of teaching each element separately ignore the idea of wholeness which is essential to all art. When that idea of wholeness is absent absent from art and art education, the art produced is bound to be barren, for without unity and wholeness, integration is weakened, and the search for a personal method and content is overlooked.

Our principle problem in design education today is to recognize that perception and design are ordered by action and that all action depends upon experience and value judgments. Recent studies in personality and perception make it increasingly evident that experience and value judgments are unique and subjective. So, more specifically, our problem is to create situations in which the individual is able to make value judgments concerning the meaning of what he wants to say and how he wants to say it. If art is to be more than empty formalism, values and purposes must be considered, for they order the sequence of expression. Built on any foundation other than expression, art becomes stereotyped.

The design process involves individual seeing, feeling and thinking about the relationship of parts in a given situation so that those parts may form an entity. The individual who flounders in his design problem more often than not has failed to see and feel his problem as a whole because he is unaware of all parts of his problem. A "safe" and sterile design may emerge from his studious application of some rule but a felt, expressive whole may never emerge.

Every advance in communication and art has been the result of a unique perception formed in response to some reality. This perception may later be explored and codified by others into a system of design. However, fundamental elements of design are not static; they depend on individual values and purposes. The reduction of design to a formula eliminates the search for self-expressive content. It also implies that the order of a design precedes the expressive act, whereas the reverse is true; expression determines order and form.

It is possible for a student to take a design course without ever learning something about himself and how to use his imagination. We are apt to blame the "poverty of our students" or "the chaos of the world" when we see shoddy, unfelt work. In reality, it may be that our teaching techniques have failed to develop in students the necessary security and awareness.

\*Samuel Goss Weiner, an instructor at the People's Art Center of the Museum of Modern Art, is a former council member of the Committee on Art Education.

April 1, 1953

### by Samuel Goss Weiner\*

Art education, when formalized, disregards the individual for the sake of some preconceived notion about esthetics. If the student in such a situation fails to organize his material, it is generally assumed that he is wrong and the lesson is then drilled into him. In the newer concept of design education, the individual is better able to operate on his own terms, for he is truly the final judge of what tasks he will undertake and what solutions he may find. But first he must be exposed to preliminary problems that free him from unconscious restraints and reactions. We sometimes err in assuming that the student is initially secure enough to be free to express himself if given encouragement, that all he needs is technical information and help. The student must be brought to the point where he can face new problems and new ideas before he can even begin to create expressively. However, the problems presented should be so structured that he will be able to interpret them in terms of his own needs. These should have enough variety to stimulate and excite him.

In organizing a design program, certainly one must examine the dynamics of perception, motivation and intelligence. Studies in the reduction of personality rigidity should be made as well as studies involving recent statements by artists on the creative process. (Formal or categorical definitions of design by artists often omit the vital element of purpose and meaning which gives their work its structure.) Further studies should be made to clarify the idea that the order of relationships is dynamically determined. And most important, means of reducing the anxiety of students must be refined, for unless students enjoy freedom of action and feeling and thinking their art will suffer. Once the division between feeling, acting and responsibility is destroyed their art will benefit. Designing then will involve the whole of man instead of a part of him. Finally, we must allow the student more opportunity to select his own subject matter and form, for his maturity and perception can only grow as long as he is permitted to investigate design in terms of his own personality needs.

The "line, color, shape and texture" concept of design provides convenient labels, but it is incidental, though not irrelevant, to the creative design process. We are convinced that the growth process in art education is most important, but we are in danger of invalidating this concept in our design courses. While we may never discover the sources of creativity, we should and can concern ourselves with a problem easier to solve: discovering teaching procedures and techniques that will provide for the student's maximum security and responsible self-expression.

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## BOOKS

### Felicitous Accident

"Giovanni Battista Piranesi," by A.  
Hyatt Mayor. New York: H. Bittner &  
Co., 1952. 48 pp.; 127 plates. \$12.00.

The revelation of Hyatt Mayer's styl-  
ish and rewarding text on Piranesi is  
that the career of the 18th-century  
Italian printmaker was purely accident-  
al. Trained in architecture and engi-  
neering in the shadow of Palladio's  
Brenta villas, exposed to Bibbiena's  
theater design, the truculent and am-  
bitious Venetian came to Rome in his  
20's. He came bristling with ideas for  
regrooming the Eternal City, only to  
find that money and architectural in-  
spiration had fled to other European  
capitals. In his lifetime he constructed  
one church and designed an adjoining  
piazza. They may still be seen on the  
Aventine and they are most famous for  
their tourist peep show, a key-hole view  
that frames distant St. Peter's.

Swindled of his chosen vocation, Pi-  
ranesi more or less manufactured an  
entirely new one: he became a cross  
between inspired archeologist and pub-  
licist of the picturesque, masquerading  
as a professional architect. His pro-  
digious production of views of Roman  
antiquities drew as many cultivated  
tourists and sentimental travelers to  
Italy in his own time (from Goethe on  
down), as Norman Douglas' travelogues  
did more recently. They secured him  
financial success, the Italian equivalent  
of a knighthood, and even a somewhat  
confused international reputation as an  
architect, since his etchings circulated  
across Europe over the signature, "G.  
B. Piranesi, Architetto." Only after his  
demise—and with the hindsight of the  
Romantic Age he did so much to inspire  
—did critics remark that the appar-  
ently celebrated practicing architect had  
hoodwinked them. Despite all evidence  
in his prints of almost obsessive com-  
puting, a mathematical faculty and a  
fine passion for architectural detail,  
Piranesi's projects as well as his ver-  
sions of antique Rome proved to be  
monstrously inaccurate, capricious, rav-  
ing, and of a vertiginous, lunar grand-  
eur in scale. Mayer suggests that this  
"stage-struck engineer" who was un-  
able to refashion Rome in the monu-  
mental style of the Romans went the  
Romans one better when he switched  
media: his taste for the grandiose  
achieved free play under the solemn  
guise of archeology. Those for whom  
Piranesi's "Carceri" plates are among  
the high points of Romantic inspiration  
can rejoice that there was no affluent,  
driving Borgia Pope on hand to put  
him to work and interrupt his towering  
day-dreams, or put his hallucinated  
architecture to the test of practicability.

This is not to underestimate Pira-  
nesi's influence on actual buildings,  
which was, of course, enormous. He  
created the esthetic of ruins; the fake  
ruins of Schönbrunn, the Castle of  
Otranto and the colonnade at the Parc  
Monceau were direct derivatives. He  
published a volume of mantelpiece de-  
signs, loaded with exotic Egyptian, ar-  
chaic and imperial ornamentation, and  
his friend and disciple, Robert Adam,  
incorporated them in his own English

designs, while in Napoleon's France  
they inspired the "Empire" style. For  
better or worse, his vision of Roman  
grandeur fed the passion for massive  
public buildings in London, New York,  
New Delhi and Leningrad which, Mayer  
argues, "Rome's actual ruins are not  
impressive enough to have evoked."

There is another aspect of Piranesi  
that had even more of an impact on the  
modern imagination. A case can be  
made out for him as one of our first  
"underground" artists, with precocious  
intimations of a thoroughly contempo-  
rary "malaise." Piranesi inherited the  
refined "rocaille" phrasing and airy con-  
fections of the great 18th-century de-  
corators, with neither their Christian  
confidence nor their faith in make-  
believe. By comparison with Tiepolo's,  
Piranesi's earliest whimsies, the "Gro-  
tesques," are a stylistic grimace. His  
rhythms are circular, unsprung, cor-  
roded from within; his subject matter  
is mock-heroic; he is obsessed with de-  
cay. In subsequent prints he further  
satirizes the Age of Gallantry as a  
fraud by assembling his courtly, atti-  
tudinizing figures against dark, an-  
tique ruins—much as Jacques Callot  
posed his "fêtes gallantes" against a  
background of hanging men.

The artist closest to us is the Pira-  
nesi of "The Prisons." The restless flicker  
of fantastic metaphor, the compulsive  
interplay of line and tone produce a  
mood that mixes a kind of drunken,  
poetic exhilaration with utter spiritual  
depletion and disgust. These are the  
inventions of a genuine "exalté" and  
they fluctuate on the borderline between  
the catastrophic and the sublime in a  
manner worthy of Baudelaire—or Kaf-  
ka. They provide one of our earliest  
glimpses of artistic inspiration that is  
purely irrational. Coleridge, describing  
these plates to De Quincey, said they  
recorded the scenery of his own visions  
"during the delirium of a fever." Al-  
dous Huxley, in another of Mayer's apt  
quotations, supplies his answer to the  
riddle of the mood of "The Prisons"  
and brings them up to date. In doing  
so, however, he deals rather cavalierly  
with the spirit of cubism. He writes:  
"Piranesi uses architectural forms to  
produce a series of beautifully intricate  
designs, which resemble the abstrac-  
tions of the cubists in being composed  
of geometrical elements, but which have  
the advantage of combining pure geom-  
etry with enough subject matter, enough  
literature, to express more forcibly  
than a mere pattern can do, the ob-  
scure and terrible states of spiritual  
confusion and 'acedia'."

Mayer's writing is shapely, civilized  
and suggestive throughout, with a cer-  
tain flavor of its own, and he wears his  
impressive scholarship lightly. It makes  
an ideal introduction to this puzzling  
artist. The reproductions lose a good  
deal for being reduced in size—the fluid-  
ities of air and light harden and a pall  
falls on their most magical properties.  
But adequate format would have meant  
either a mere scattering of plates or  
prohibitive price. As it is, the publisher  
probably elected the wiser alternative  
of using as many reproductions as pos-  
sible.—SAM HUNTER.



## AUCTIONS



MATISSE: *Nue Etendue*. To be sold at Parke-Bernet, April 18.

### Two Nights and Many Moderns

On two consecutive nights, April 7 and 8, at 8 p.m. at the Parke-Bernet Galleries, modern paintings, drawings, prints and bronzes will go on the block.

The first sale, a clearance from the Kleemann Galleries, will include a large group of pen and ink drawings and rare lithographs by Bonnard; a wash drawing, a lithograph and several etchings by Braque; a large group of etchings by Chagall, notably a series of 20 plates illustrating the artist's autobiography, extremely rare as a complete set. In addition this sale offers lithographs and etchings by the recently deceased Raoul Dufy. A series of Gauguin woodcuts as well as other Gauguin graphic work will be up for sale. Matisse will be represented by a pen and ink nude, a pen and ink drawing of a flower subject, and a charcoal head; Modigliani, by prints; Picasso, by a rare woodcut *Buste de Jeune Femme*, making its first appearance at public sale in the U.S.

During the second night's auction, modern paintings and drawings and African sculptures from the property of James Sauter of New York and other owners will be sold. Among the paintings in this sale are Corot's *Barque à la Rive*, *Au Pied d'un Groupe d'Arbres* painted in 1865-67; signed. This piece was formerly in the collection of Dr. Seymour, Paris; it was exhibited at the Ecole des Beaux-Arts, Paris, 1875.

Matisse's *Nue Etendue*, painted in 1917-18, (formerly in the collections of Lucien Lefebvre and Paul Guillaume, Paris; Walter P. Chrysler, Jr., New York, and Stanley N. Barbee, Los Angeles, Calif.) will be offered. This painting has been shown at numerous exhibition in New York and elsewhere.

Other works in the April 8 sale include paintings by Utrillo, Chagall,

Vlaminck, Kokoschka, Edzard, Bombois, Bernard Buffet, and André Marchand. Also in the sale are a bronze nude by Matisse and African sculpture.

Items in the Kleemann sale are now on exhibition; those in the April 8 sale can be seen starting April 4.

### AUCTION CALENDAR

April 7, 8 P.M. Parke-Bernet Galleries. Modern drawings, bronzes & prints belonging to the Kleemann Galleries. Exhibition current.

April 8, 8 P.M. Parke-Bernet Galleries. Modern paintings, drawings, & African sculpture from the property of James Sauter of New York & other owners. Exhibition from Apr. 4.

April 9, 1:45 P.M. Parke-Bernet Galleries. Antiquities, Gothic & Renaissance art. Property of an Eastern art museum & other owners. Sale includes Alexandrian, Syrian & Roman glass of the 6th century. B.C. to the 4th century A.D. Also Egyptian antiquities, including bronze & wood statuettes of the New Empire & Saite periods; a 28th dynasty limestone head of an official; Coptic ivories & stone sculpture. Greek and Roman art includes Hellenistic marble heads, bronzes, & an imperial marble portrait bust of the 2nd century A.D., probably of an Antonine emperor. Gothic & Renaissance art includes two 13th- to 14th-century champlévé enamel processional crosses, a Romanesque carved ivory group of the Virgin & Child, formerly in the J. Pierpont Morgan collection. Majolica wood carvings & tapestries, & a group of 20 paintings of the 16th & 17th centuries. Exhibition from Apr. 4.

April 10 & 11, 1:45 P.M. Parke-Bernet Galleries. French furniture & decorations. Property of Mrs. Theodore A. Havemeyer estate & other owners. Exhibition from Apr. 4.

April 14, 1:45 P.M. Parke-Bernet Galleries. The John B. Stetson Library, third & final part. Property of John B. Stetson, Jr., (deceased) & Ruby F. Stetson, Philadelphia. Sale includes books in English, Spanish, French & other languages; bibliographies; material in numerous Indian dialects. Exhibition from Apr. 4.

April 15, 8 P.M. Parke-Bernet Galleries. Old master paintings. Property of the estate of the late William Berg of San Francisco & from other sources. Sale will include works by Aelbert Cuyp, Karel Fabritius, Adriaen van Ostade, Solomon Van Ruysdael, Willem van der Velde & other artists. These paintings formed part of the late 19th-century collection of Nicholas Berg of Frankfurt, Germany. Paintings from various other consignors include a canvas by Rubens & an example by Rubens and his atelier; & a group of British 18th-century portraits, among them two by Raeburn which have been recorded and which come from the Marshall Field collection in Chicago. Exhibition from Apr. 11.

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[Continued from page 20]

directed fury, in heavy impastos. Three large canvases based on "Der Erlkönig," Goethe's poem about the king of death abducting a child, are resounding cor-relatives to the poem. In one, a mass of rhythmic deep-hued strokes—reds, yellows, violets, greens—form animated forests through which the black equestrian Erlkönig stalks his prey: a sumptuous nude.

Other paintings in the show are non-objective, heavy patterns of dense-colored squares moving in alternating rhythms over the canvas. Even in these, Muller's foreboding northern spirit seems to relate itself to forebears like Grünewald and Baldung-Grien. (Hansa, to Apr. 3.)—D. A.

**DON DENNY:** Eight large, pale, thinly covered canvases by Denny make a setting in which various confusions concerning modern art are played out. One hadn't thought that the mode of the gesture-painting was so easy, that its color was so stylish, or that the gesture could be so empty. Denny's vitality without finesse or struggle is ultimately disappointing. A landscape-mask in umber, gray and reddish-brown, more ambitious than its sparsely designed companions, is the most rewarding painting in the show. (Creative, to Apr. 11.)—S. G.

**BUK ULREICH:** In Ulreich's paintings there is always a horse of another color—pink, green, yellow or purple. Whether he paints in heavy pastose or thin wash, Ulreich achieves a certain stylization associated more with commercial décor than with fine art. And, since horses are his only subject—cavorting horses, grazing horses, performing horses and wild horses—his range of expression is rather limited. (A.A.A.)—D. A.

**KOBLENZ, STOLLER & TRABICH:** The first winners of the YMHA's Debut award competition made a strong impression in their first extensive showing in New York. Robert Stoller is a sensitive colorist and student of nature, at his best in a long canvas, *Western Landscape*, a scheme of black and red. Irving Trabich works in a sketchy manner, very French, very Max Weber; the effect is one of all-too-easy modernism. Sidney Koblenz' sympathetic handling of pigment, warmth of color, and eye for significant social detail all give his paintings an appealing humanity. His *Railroad* and *Building a City* are especially attractive. (Kaufmann.)—S. G.

**DAVID IRWIN WILLIAMS:** This young artist's living experience in Mexico literally colors his work. His portraits and genre scenes are bathed in tropical warmth. Occasionally, literalism and a penchant for high finishes and heavy glazes interfere with his visions. But he sometimes captures the particular beauty of Mexican women quite effectively. (Serigraph, to Apr. 13.)—D. A.

**ALFRED LESLIE:** With remarkable unconcern for the life-span of his paintings, Leslie uses materials such as newspaper, stapling fragments to his canvases to build and vary their surfaces. The tremendous excitement these paintings generate, however, is more the result of abandoned brushwork and a

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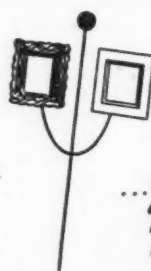
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ground scheme of red, black and white stripes, than of gratuitous materials.

Leslie is deeply concerned with the problem of figure and ground. In the largest of his recent works, vertical bands seem to form a backdrop for a horizontal figuration of frenzied strokes. Certainly in these giant collages the convention he chooses for "ground" properly sets off "figure." Here, too, horizontal-vertical tensions are successfully created, But Leslie's insistence on the virtue of the "act" of painting, rather than on the refinement of style, too often results in dangerously casual work. (Tibor de Nagy.)—D. A.

**BEATA GRAY:** The world of Miss Gray is one of sharp, glistening, interpenetrating forms. This vision, when coupled with a neat and stylized technique, produces schematic paintings which might serve as illustrations for a sophisticated detective story magazine. *Boat House*, in heavier impasto than the other canvases, is painted rather than designed; it points out a promising direction. (Creative, to Apr. 11.)—S. G.

**AMERICAN ARTISTS PROFESSIONAL LEAGUE:** This organization's recent exhibition of oils, watercolors and sculpture was selected from 18 state chapters. Fresh and spontaneous, the watercolor section rather stole the show. The gold medal for "best of the show" was awarded to a handsome watercolor by E. Ingersoll Maurice. Emma Bowers contributed a notable paper; Edward Casewell and Lucille Hobbie added a spice of wit to good design.

The show included many run-of-the-mill canvases. Exception should be made of Viola A. Lowenheim's paint-

ing, awarded the silver medal for "second best of the show," as well for *Self-Portrait* by John S. Howell, and for the amusing formalized *Picador* by Odette de Rich. The prize winners, all well selected, are listed on page 28. (National Arts Club.)—M. B.

**VLADIMIR NAIDITCH:** This artist recently exhibited gracious landscapes, figure studies and interiors that are mildly sensual and objectively unemphatic. He never focuses on any part of a composition. Pictorial unity is achieved by closeness of value and a prevailing greyness of colors.

Naiditch's paint application is like that of a well-behaved fauve. In an intimate interior, *Three Chairs with Flowers*, he demonstrates an expert touch but stops short of any real commitment about either the objects he paints or about painting itself. (Chapellier.)—P. B.

**CHARLOTTE LIVINGSTON:** In the past year Miss Livingston's watercolors have acquired new crispness and assurance. Many that were shown in her recent exhibition have the proficiency of good academic work. All are reports of things seen and pleasant places visited. (Eighth Street.)—P. B.

**CHOU I-HUNG:** A contemporary Chinese artist now living in Hong Kong, Chou I-hung paints in various traditional manners. Although the Chinese artist traditionally adopts the style of a master, it is mandatory that his adaptation be good. Many of Chou I-hung's style-adaptations are merely dry, and sometimes clumsy, reiterations. He seems to feel most at ease in the Ming landscape idiom, and paints several at-

mospheric views of quiet valley lakes overshadowed by infinitely extending mountains. (Yusen Shen, to Apr. 18.)—D. A.

**WILLIAM RICHARDS:** A careful painter who combines Italian Renaissance forms with literary aspects of surrealism, William Richards, in his recent show, presented prettily surfaced subjects—Leda and the Swan, the martyred saint, the lonely figure in prayer or contemplation. In Richards' work, the sky is always blue, the trappings are quite familiar, the craftsmanship is impeccable. Handsomely framed in wormy chestnut. (Little Studio.)—S. F.

**HUGO KASTOR:** Working in a representational style, Kastor often achieves a primitive simplicity, and sometimes a true poetry. The most successful painting in his recent show, *At Day's End*, is a study of four figures at a table. Here, his gift for characterization and his sense of quiet drama are most apparent. (Women's City Club.)—D. A.

**SPRING GROUP:** Along with the paintings and sculpture by regular exhibitors, this group included works by previous guests of the gallery and by several newcomers.

The work of the gallery members is varied. Beauford Delaney uses rippling areas of heavy pigment to unite the figures and leaf forms of his frontal and obsessive *Earth Woman*. Sweeping curves, broken into sparkling facets, distinguish Si Lewen's *Net Menders*. Nikolaj Storm scrapes and rubs through passages of dark, muddy color to form a dramatic landscape.

Of the occasional exhibitors, Louis

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Finklestein and Lawrence Campbell both identify with the logic of French painting. Taro Yashima's landscape, freely brushed and impressionist in color, and an abstract Gorkyesque watercolor by Tatsuhiro Hima stood out among the works of the newcomers. (RoKo.)—P. B.

**FRANCOIS GALL:** In his first American one-man exhibition, this French artist shows landscapes and studio pieces painted in a vaguely impressionist style. Gall's studio concoctions of stiffly posed ballet girls are far less appealing than his views of French sea resorts. (Tou-raine, to Apr. 30.)—D. A.

**NATHAN DOLINSKY:** A Victorian haze pervades these paintings of woodsmen, desert shacks, distinguished ladies and comfortable farm houses. Dolinsky paints in the 19th-century academy style, blending and muting all chroma, and disregarding value scales. (Kottler, to Apr. 14.)—D. A.

**BERNIQUE LONGLEY:** Paintings by this artist are divergent in theme and handling. There are fantasias of the ancient world and contemporary realistic figures which are sometimes distorted, yet carefully modeled and always smoothly brushed and soundly defined. Many of these figures are shown in architectural settings, effective frameworks. Unfortunately they appear completely static, no hint of life in them. A pleasing exception is the mandolin player in *Plaza Antigua*, a resilient form, imbued with vitality. (Van Diemen-Lilienfeld, to Apr. 13.)—M. B.)

**JOHN ROGERS:** An excellent realistic watercolorist, Rogers concentrates on industrial and marine scenes in his current show. In several views of railroads he works out interesting patterns of signals which could almost be called abstract. Rogers' forte is reproducing the clarity of pure sunlight in a way possible only in watercolor. (Grand Central, Vand., to Apr. 18.)—D. A.

**HANS ROBERT PIPPAL:** With heavy application and high-keyed color, this Austrian artist simulates painterly effects in pastels. A series of descriptive papers of Venice shows Pippal to be an accurate and sensitive observer, who records visual sensations in an impressionist mode. A bold still-life and a grey-green view of San Marco are poetic and interpretive. (Chantal, closing date indefinite.)—D. A.

#### JOBS IN ART

[Replies to the advertisements below, unless otherwise requested, should be addressed to the box number specified, c/o ART DIGEST, 116 East 59th Street, New York 22, N. Y. Rates: 20c per word (\$3 minimum) payable in advance. Deadline: seven days before date of issue.]

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# WHERE TO SHOW

## NATIONAL

### Auburn, New York

**FINGER LAKES 15TH ANNUAL SALON OF PHOTOGRAPHY.** May 23-June 20. Auburn Camera Club. Media: photograph and color slide. Entry fee \$1. Jury. Entry blanks and entries due May 19. Write Auburn Camera Club, c/o Cayuga Museum of History and Art, Auburn, New York.

### Dallas, Texas

**DALLAS NATIONAL PRINT EXHIBITION 1ST ANNUAL.** June 7. Media: all graphic except monotypes. Entry fee \$2. Jury. Prizes: \$1,500 plus \$1,000 commission prize. Entry blanks due Apr. 25. Entries due May 1. Write Dallas Print Society, Dallas Museum of Fine Arts, Fair Park.

### Flushing, Long Island

**ART LEAGUE OF LONG ISLAND 23RD ANNUAL SPRING EXHIBITION.** May 10-16. St. Johns Parish Hall. Media: oil, watercolor, pastel, ceramic and sculpture. Entry fee. Jury. Prizes. Entry blanks and entries due May 1. Write Dick Ralph, Art League of Long Island, 41-17 50th Street.

### New York, New York

**CARAVAN GALLERY OIL EXHIBITION.** May 3-23. Media: oil. Entry fee \$2 for members; \$3 for non-members on acceptance. Jury. Prizes. Entries due Apr. 28. Write Caravan Gallery, 132 East 65th Street.

**CREATIVE GALLERY 4TH ANNUAL EXHIBITION AND COLOR REPRODUCTION COMPETITION.** Media: all. \$1,000 in prizes. Write Ann Bridgman, Creative Gallery, 18 East 57 St.

**NATIONAL SCULPTURE SOCIETY 20TH ANNUAL EXHIBITION OF BAS-RELIEF AND MEDALS.** May 5-24. Salmagundi Club. Jury. Prizes. Write National Sculpture Society, 1083 Fifth Avenue.

### Ogunquit, Maine

**OGUNQUIT ART CENTER 33RD ANNUAL EXHIBITION.** July 1-Sept. 7. Media: oil, watercolor and tempera. Entry fee \$10. Jury. Prizes. Entry blanks due June 10. Entries due June 14. Write Ogunquit Art Center, N. Vayana.

### Youngstown, Ohio

**BUTLER ART INSTITUTE 18TH ANNUAL MID-YEAR SHOW.** July 4—Labor Day, 1953. Media: oil and watercolor. Entry fee \$2; crate fee \$2. Jury. Prizes: \$5,000. Entry blanks and entries due June 7. Write Butler Art Institute, 524 Wick Avenue.

## REGIONAL

### Athens, Ohio

**OHIO VALLEY 11TH ANNUAL OIL AND WATERCOLOR SHOW.** July 1-31. Edwin Watts Chubb Gallery. Open to residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania and Kentucky. Media: oil and watercolor. Jury. Entry fee \$2.50. Prizes. Entry blanks due June 1. Entries due June 10. Write Dean Earl C. Seigfried, College of Fine Arts, Ohio University.

### Buckhannon, West Virginia

**WEST VIRGINIA STRAWBERRY FESTIVAL 3RD ANNUAL ART EXHIBITION.** June 4-7. Fire Station Auditorium. Open to present and former residents of West Virginia. Media: oil and watercolor. Jury. Prizes. Entries due May 28. Write Prof. Fred L. Messersmith, head, art department, West Virginia Wesleyan College.

### Chicago, Illinois

**EXHIBITION MOMENTUM MIDCONTINENTAL 1953.** May 2-30. Werner's Bookshop. Open to artists from 18 midwestern states. All media. Jury. Write Werner's Books, 338 S. Michigan Avenue.

### Cloudcroft, New Mexico

**SOUTHWEST ART EXHIBIT.** July and August. Media: oil paintings ("original, sane and saleable.") Entry fee \$3. Write director, Cloudcroft Art Colony.

### Denver, Colorado

**DENVER ART MUSEUM 59TH ANNUAL EXHIBITION FOR WESTERN ARTISTS.** June 15-Aug. 2. Open to all western artists. Media: painting, drawing, print, and sculpture. Entry fee \$1. Jury. Prizes. Entry blanks and entries due May 23. Write Schleier Memorial Gallery, West 14th Ave. and Acoma Street.

### Hartford, Connecticut

**HARTFORD SOCIETY OF WOMEN PAINTERS 25TH ANNUAL EXHIBITION.** May 9-31. Wadsworth Atheneum. Open to women living within 25 miles of Hartford. Entry fee \$3 for non-members. All media. Jury. Prizes. Entries due May 1. Write Mrs. Esther T. Fay, Box 275, West Hartford.

### Indianapolis, Indiana

**INDIANA CERAMIC 2ND BIENNIAL.** May 17-June 14. Open to Indiana residents. Jury. Prizes: \$780. Entry blanks due Apr. 27. Entries due Apr. 28. Write Wilbur D. Peat, director, John Herron Art Institute, Pennsylvania & 16th Sts.

### Philadelphia, Pennsylvania

**CHILDREN'S EXHIBITION.** May 4-15. Open to all children under 16 in Philadelphia and vicinity. Media: sculpture, painting, drawing, watercolor, print and ceramic. Entry fee \$50. Jury. Prizes. Entry blanks due Apr. 20. Entries

due Apr. 23. Write Philadelphia Print Club, 1614 Latimer Street.

**ART STUDENTS EXHIBITION.** May 22-June 5. Open to Philadelphia and vicinity art students, 16 and over. Media: sculpture, painting, drawing, watercolor, print, ceramic and jewelry. Entry fee \$50. Jury. Prizes. Entries due May 7. Write Philadelphia Print Club, 1614 Latimer.

### Pittsburg, Kansas

**KANSAS PAINTERS 5TH ANNUAL EXHIBITION.** June. Open to artists born in Kansas or living in Kansas. Media: oil and watercolor. Jury. Prizes. Entries due May 1. Write Eugene Larkin, Kansas State Teachers College.

### Portland, Oregon

**OREGON CERAMIC STUDIO 4TH ANNUAL EXHIBITION OF NORTHWEST CERAMICS.** May 13-June 20. Open to artists of Idaho, Montana, Oregon and Washington. Media: pottery, ceramic sculpture and enamel. Entry fee \$2. Jury. Prizes. Entry blanks and entries due Apr. 27. Write Oregon Ceramic Studio, 3934 S.C. Corbett Ave.

### Rochester, New York

**ROCHESTER-FINGER LAKES EXHIBITION.** May 6-June 7. Open to artists and craftsmen of Rochester and 19 counties in West-Central New York. Media: all. Entry fee \$1. Jury. Prizes. Entries due Apr. 20. Write Isabel C. Herdic, Rochester Memorial Art Gallery.

### Sacramento, California

**KINGSLEY ART CLUB ANNUAL EXHIBITION.** May 20-June 28. Crocker Art Gallery. Open to residents of the Central Valley. Media: painting, drawing, print, sculpture and craft. Jury. Prizes. Entries due May 9. Write Mrs. George C. Brett, 2757 Curtis Way.

**NORTHERN CALIFORNIA 6TH ANNUAL GRAPHIC & DECORATIVE ARTS EXHIBITION.** July 1-31. Open to artists of Sacramento and San Joaquin Counties and the Mother Lode area. Media: print, drawing, pottery, weaving, small

sculpture and metal. Jury. Prizes. Entries due June 19. Write Alicia Hook, California State Library Prints Room.

### Silvermine, Norwalk, Conn.

**SILVERMINE GUILD 4TH ANNUAL EXHIBITION.** June 12-July 6. Open to artists born or resident in New England. Media: oil, tempera, casein, pastel and sculpture. Entry fee \$3. Jury. 33 cash prizes and 1 one-man gallery exhibition. Entry blanks and entries due May 18. Write Silvermine Guild of Artists.

### Sioux City, Iowa

**IOWA MAY SHOW.** Open to legal residents of Iowa, Nebraska, South Dakota and Minnesota. Media: oil. Jury. Prizes. Entries due Apr. 16. Write Younker-Davidson's.

### Washington, D. C.

**WASHINGTON WATERCOLOR CLUB 56TH ANNUAL EXHIBITION.** June 8-29. National Collection of the Fine Arts. Media: watercolor, pastel or graphic. Entry fee \$2. Jury. Prizes. Entry blanks due May 21. Entries due May 29. Write Washington Watercolor Club, Katherine Summy, sec'y., 1673 Columbia Rd., N.W.

### White Plains, New York

**HUDSON VALLEY ART ASSOCIATION 23RD ANNUAL EXHIBITION.** May 3-10. The County Center. Open to artists in Hudson Valley and vicinity. Media: oil, watercolor, black-and-white, sculpture. Entry fee \$4. Jury. Prizes. Entries due Apr. 28. Write Margot Berdanier, Scarsdale Manor Apartments, Scarsdale, New York.

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(THE ART DIGEST presents a list of  
current winners of prizes and awards in  
national and regional group exhibitions.  
An asterisk indicates purchase prize.  
Following the artist's name is the me-  
dium and the amount of the award,  
if a cash prize.)

### American Artists Professional League, New York

Whitaker, Frederic, w.c., \$100 Honor Roll Prize  
Young, Cliff, oil, \$100 Honor Roll Prize  
Gasser, Henry, oil, \$100 Honor Roll Prize  
Szaly, Doris, \$25 Friedrichs Award  
Schweitzer, Gertrude, 725 New York Chapter  
Award  
Wright, Elva, \$25 Grumbacher Award  
Sideris, Alexander, \$25 Windsor-Newton Award  
Weidenaar, Reynolds, print, hon. mention  
Schaeffer, Allen, hon. mention  
Wolcott, H. C., hon. mention

### Art Association of New Orleans 52nd Annual, La.

Conrad, Marilyn, oil, \$100 Jourdan Memorial  
Award  
McVicker, Jay J., oil, \$325 1st  
Bauer, William, oil, \$125 2nd  
Twery, Elliott R., oil, \$75 3rd  
Grove, Shearley Mae, oil, hon. mention  
Baz-Viaud, Emilio, oil hon. mention  
Strupbeck, Jules, sculp., \$75 2nd & \$100 La.  
artist prize  
Emery, Lin, sculp., hon. mention  
Jones, Howard, sculp., hon. mention  
Lozan, Leonard M., sculp., hon. mention  
Simmons, Anne Woodward, w.c. & pastel, \$175  
1st  
Lamantia, James, w.c. & pastel, \$100 2nd  
Steg, James L., w.c., \$75 Reinike Memorial Prize  
Grossman, Morton, w.c., hon. mention  
McMurray, Steve, w.c., hon. mention  
Conrad, Marilyn, print \$75 1st  
McVicker, Jay J., print \$50 2nd  
Brown, Elsie, print hon. mention  
Steg, James L., print hon. mention  
Wiener, Ed, craft \$75 1st  
Choy, Katherine, craft \$50 2nd & hon. mention

### American Color Print Society 14th Annual, Philadelphia, Pa.

Pierce, Danny, woodcut, Wood Award  
Coen, Elinor, col. lith., Tonner Award  
Corita, Sister Mary, serig., Klein Award  
Rubens, Richard, serig., hon. mention  
Dallin, Dean, serig., hon. mention  
Yunkers, Adja, woodcut, hon. mention

### National Serigraph Society 14th Annual Exhibition, N. Y.

Alps, Glen, \$50 1st prize  
Wald, Sylvia, \$50 2nd prize  
Kiley, Robert Leland, \$25 3rd prize  
Fossum, Syd, \$25 4th prize  
Ranson, Nancy, \$25 5th prize  
Mark, Henry, \$10 hon. mention  
Bradford, Howard, \$10 hon. mention  
Landon, Edward, \$10 hon. mention  
Blackburn, Morris, \$10 hon. mention  
Hicken, Philip, \$10 hon. mention  
Brown, Robert W., \$10 hon. mention  
Le Quire, Louise, \$10 hon. mention  
Merton, Erling, \$10 hon. mention  
Corita, Sister Mary, \$10 hon. mention

### Norwich Art Association 10th Annual Exhibition, Conn.

Zimmerman, Paul, 1st prize  
Mariani, Armedeo, 2nd prize  
Scott, Hayden, 3rd prize  
Jensen, L., prize  
Meigs, Walter, prize  
Lukowski, Richard, prize  
Killam, Walt, prize  
Genovesi, Robert, prize  
Radin, Dan, prize  
Brodeur, Clarence, prize  
Triplett, Margaret, hon. mention  
Gualtieri, Joseph, hon. mention  
Gregoropoulos, John, hon. mention

### Pennsylvania Academy Fellowship Exhibition, Philadelphia

Eisenstat, Ben, w.c., \$50 Morris Prize  
Reinsel, Walter, w.c., \$25 Morris Prize  
Dillon, Mildred, serig., \$25 Morris Prize  
Soloway, Ben, oil, \$50 Gold Medal  
Peacock, Henry W., oil, hon. mention  
Meehan, Thomas, oil, \$50 Granger Memorial  
Prize  
Greenwood, Paul, sculp., \$50 Post Prize  
Kramer, Paul, oil, \$25 Student Fellowship Prize  
Macadam, Richard, oil, \$25 prize.

### Sarasota Art Association 6th Annual Circus Show, Fla.

Rogers, George E., \$50 1st prize  
Larsen, Robert, \$25 2nd prize  
Cartledge, Jack, 3rd prize (gold medal)  
Goddard, Stanley, 4th prize (silver medal)  
Clement, Shirley, 5th prize (bronze medal)  
Reed, Bertha M., hon. mention  
Leech, Dorothy, hon. mention  
Chase, Robert, hon. mention  
Gordon, Oliver, Jr., hon. mention  
Budd, David, hon. mention

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## London Sees "Prisoner"

[Continued from page 9]

the 140 maquettes at the Tate Gallery did not bring into view (for your London correspondent at least) any instantly arresting conception of the theme in purely human terms.

The impression left by the entries as a whole is the conception of a world in which the insignificant individual is caught in a cruel and inescapable tangle: for instance, to Lynn Chadwick, a harmless shape, impaled on the spikes of armored and harmful shapes; to Luciano Minguzzi, a humble Laocoön, embraced by predatory scaffolding. And if they suggest these ideas, it may be held they adequately interpret the theme.

It may be a criticism either of the entries or of the theme itself that this impression is pessimistic. The hopeful rhetoric once to be found in monumental sculpture is absent. No entrant shows us a defiant prisoner—or Freedom ready to slash the fetter with her sword. One of the many questions raised by the competition is whether such rhetoric is empty or whether we should erect a monument to despair. One of the best things about it is that it has brought such questions into the open.

## Coast-to-Coast Notes

[Continued from page 13]

tional show include William Baziotes, Fred Conway, Lee Gatch, Hans Hofmann, Karl Knaths, Rico Lebrun, Fletcher Martin, Robert Motherwell, Arthur Osver, Leo Quanchi, Abraham Rattner, Rufino Tamayo and Karl Zerbe. Each group will be exhibited separately through April 14.

**Detroit, Mich.:** With the cooperation of the Detroit Art Institute, the Shaye brothers, Sol and Max, owners of Michigan's Big Bear Supermarkets, have sold artists of the Scarab Club, the Michigan Watercolor Society, Detroit's Society of Women Painters and Sculptors, and the Grosse Points Painters Association on the idea of hanging their works for sale in four of the stores. The paintings will be shown between April 10 and May 10.

**New Orleans, Louisiana:** Approximately 500 works were submitted by 300 artists from 25 states to the 52nd Annual Art Association of New Orleans Jury Exhibition on view at the Isaac Delgado Museum to April 14. A jury comprising Louis Guglielmi, internationally known painter; Henry W. Krotzer, Jr., of the Louisiana State Museum, and Mervyn Roe, design professor at Tulane University, selected 106 works for the show. They awarded top prizes to Marilyn Conrad, J. Jay McVicker, Jules Struppeck, Anne Woodward Simmons and Ed Wiener. For a complete list of prizes see opposite page.

**Washington, D. C.:** Approximately 185 well-designed objects from Britain—pottery, glass, silverware, wallpaper, furniture, etc.—are on view at the Institute of Contemporary Arts in Washington, D. C., through April 22. Organized through the Dollars Exports Council by the Council of Industrial Design in London, the show "Design from Britain" will be circulated by the Smithsonian Institution.

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# CALENDAR OF EXHIBITIONS

## AKRON, OHIO

Institute To Apr. 20: Levine; To May 3: Human Equation.

## ALBANY, N. Y.

Institute To May 3: Albany-ABC's; To Apr. 12: Rothman; Apr. 14-May 4: Fisher.

## BALTIMORE, MD.

Artists To Apr. 12: Regional Artists; Apr. 14-June 21: Old Master Prints.

Walters To Apr. 22: 4000 Years of Modern Art.

## BEVERLY HILLS, CAL.

Perls To Apr. 18: Calder.

## BIRMINGHAM, ALA.

Museum To Apr. 11: Ancient Greece.

## BLOOMFIELD HILLS, MICH.

Cranbrook To Apr. 26: Mitchell.

## BOSTON, MASS.

Brown To Apr. 18: Trefonides.

Childs Apr.: Amer. & Europ.

Copley To Apr. 10: Huntington.

Doll & Richards To Apr. 18: Bernstein, Meyerowitz.

Institute To Apr. 26: Sutherland; Moore.

Mirski To Apr. 18: Sicann.

Museum To Apr. 26: Georges de Batz Coll.

Shore Studio To Apr. 11: Kupferman.

Smith Apr.: Goriansky.

Vose Apr. 6-25: Lacalle.

## BROXN, N. Y.

Botanical Gardens Mus. To Apr. 19: Bronx Artists Guild.

BUFFALO, N. Y.

Albright Apr. 12-May 10: Buffalo Soc. of Artists.

## CHATTANOOGA, TENN.

Art Assoc. To Apr. 18: N. Europ. Masters.

## CHICAGO, ILL.

Arts Club To Apr. 22: Prof. Members.

Chicago Galleries Apr.: Coomer.

Frumkin Apr. 6-May 5: Cornell.

Institute Apr. 2-May 17: Leger; Apr.: Drugs from "Punch."

Lawson To Apr. 25: Koppe.

Nelson To Apr. 17: Treiman.

Newman Brown To Apr. 17: Okamura; Caplow.

Oehlschlaeger Apr. 9-May 14: Corbino.

Stevens-Gross To Apr. 24: Merschel.

## CINCINNATI, OHIO

Museum Apr.: Marini; Mod. Art Soc.

## CLAREMONT, CAL.

Scripts To May 14: Ceramics Ann'l.

## CLEVELAND, OHIO

Art Colony To Apr. 12: Biddle.

Museum To Apr. 26: Views of Venice; To Apr. 13: Japanese Ink Ptg.

## COLORADO SPRINGS, COLO.

Arts Center To Apr. 12: Sims; To Apr. 28: Artists W. of Mississippi.

## COLUMBUS, OHIO

Gallery To Apr. 19: Metropolitan Wcols.

## CORAL GABLES, FLA.

Rudolph Gallery To Apr. 15: Lee, Blanch.

## DALLAS, TEX.

McLean Gallery Apr.: Brants.

Museum Apr. 5-26: Hallmark Awards.

## DAYTON, OHIO

Institute To Apr. 15: Aulabaugh; To Apr. 25: Cont. Japanese Ptg.

## DELRAY BEACH, FLA.

Mayo Hill To Apr. 11: O'Keeffe.

## DENVER, COLO.

Museum To Apr. 26: Legends in Art.

## DES MOINES, IOWA

Art Center To Apr. 19: MacIver-Pereira.

## DETROIT, MICH.

Institute To Apr. 19: Redon; To May 13: Meryon.

## GREEN BAY, WISC.

Neville Museum Apr. 5-30: Markelli; Lee.

## HAGERSTOWN, MD.

Museum Apr.: Cumberland Valley Ann'l.

## HARTFORD, CONN.

Athenum To Apr. 5: Avery; To May 3: Cont. Drugs. From 12 Countries.

## HONOLULU, HAWAII

Academy To Apr. 18: Horyuji Wall-Paintings; To Apr. 24: Art in Mod. Amer.

## INDIANAPOLIS, IND.

Herron Inst. To Apr. 12: Arms & Armor; Burgmaier prints; To Apr. 19: "Young Man's Fancy."

## KANSAS CITY, MO.

W. R. Nelson Apr.: Portraits.

## KEY WEST, FLA.

Art Society To Apr. 11: Nat'l Soc. Casin Pts.

## LONG BEACH, CAL.

Art Center Apr. 12-May 17: Olivetti-Industrial Design.

## LOS ANGELES, CAL.

Art Assoc. Apr.: "Artists You Should Know."

## Hatfield Apr.: Cont. Pts.

Museum To Apr. 12: C. J. Laughlin.

Vigevano Apr.: Mod. Fr. Drugs.

## LYNCHBURG, VA.

Randolph-Macon Gallery Apr. 8-21: Selected Pts.

## MANCHESTER, N. H.

Currier Gallery Apr. 8-29: The Versailles Medium.

## MILWAUKEE, WISC.

Institute To Apr. 26: Wisc. Art Ann'l.

## MINNEAPOLIS, MINN.

Institute To May 7: Ancient Sculp.; To May 31: Karolik Coll.

Walker To Apr. 12: Nebraska Visitors; To Apr. 19: Calder Mobiles.

## MONTCLAIR, N. J.

Museum To Apr. 19: "40 Years of Collecting."

## MONTREAL, CANADA

Museum Apr.: Spring Ann'l.

## NEW LONDON, CONN.

L. Allen Museum Apr.: Silver.

## NEW ORLEANS, LA.

Delgado Museum Apr.: Kress Coll.

## NORFOLK, VA.

Museum Apr.: Japanese Art.

## OAKLAND, CAL.

Gallery Apr. 5-May 3: Wool. Award.

## OMAHA, NEBR.

Joslyn Museum To Apr. 26: Mid-west Design.

## PASADENA, CAL.

Institute To Apr. 16: Cont. Mexican Ptg.

## PHILADELPHIA, PA.

Academy To Apr. 12: Carles; Apr. 7-26: Berd.

Alliance Apr.: Everyman's Gallery; Fujita; Drew-Bear.

De Braux Apr.: Mod. Fr. Pts.

Donovan To Apr. 18: Malazinskas.

Dubin To Apr. 21: Finckten.

Hendler Apr.: Greenberg.

Lush To Apr. 24: Sankovsky.

Museum To Apr. 19: Sheraton Furniture.

Print Club To Apr. 24: Etching Ann'l.

Woodmere To Apr. 12: Gallagher, members.

## PITTSBURGH, PA.

Arts Center To Apr. 24: Weavers' & Craftsmen's Guilds.

Carnegie To Apr. 12: Israel Pts.; To Apr. 19: Photog. Ann'l.

## PORTLAND, ME.

Sweet Museum "A Children's Museum."

## PORTLAND, ORE.

Museum Apr. 3-May 3: Cont. Ptg. & Sculp.

## RICHMOND, VA.

Museum To Apr. 19: De Stijl; African Sculp.

## ROCKPORT, MASS.

Art Assoc. To Apr. 12: Gellman.

## SACRAMENTO, CAL.

Crocker Gallery Apr.: "Cartoonists."

## ST. LOUIS, MO.

Museum Apr.: Fr. Posters; Cont. Art. Swedish Textiles.

## ST. PAUL, MINN.

Gallery To May 3: Designed For Living.

## SAN ANTONIO, TEX.

Witte Museum To Apr. 12: Scalmandre; Apr. 21-May 3: Local Artists.

## SAN FRANCISCO, CAL.

De Young Museum To Apr. 19: Koerner; To Apr. 26: Stone.

Gump's To Apr. 23: Shoemaker; Cameron; Moyer.

Labaudt Apr.: Cont. Art.

Museum To Apr. 12: Lea Fauves; To Apr. 19: Matisse Prints.

## SANTA BARBARA, CAL.

Museum To Apr. 26: Howard; Fearling.

## SEATTLE, WASH.

Henry Gallery To Apr. 19: "On Record."

Museum Apr. 9-May 3: Froelich; Giesler; Hall; Hill.

## SIOUX CITY, IOWA

Art Center Apr. 11-30: Sioux City Ann'l.

## SPRINGFIELD, MASS.

Museum To Apr. 12: Academic Ann'l.

## TOLEDO, OHIO

Museum To Apr. 26: Rouart Coll.

## TULSA, OKLA.

Philbrook Apr.: Okla. Ann'l; New Media.

## URBANA, ILL.

Univ. Galleries To Apr. 12: Cont. Art. Ann'l.

## WASHINGTON, D. C.

Corcoran To May 3: Cont. Oil Biennial.

National Gallery Apr.: Dale Coll.

Phillips Apr. 12-May 4: De Stael.

Smithsonian To Apr. 19: Dahlgren.

Wash. Univ. Apr.: Art Club Ann'l.

Whyte Gallery Apr.: Cont. Pts.

## WEST PALM BEACH, FLA.

Norton Gallery Apr.: Brazilian Prints.

## WORCESTER, MASS.

Museum To Apr. 12: Mod. Fr. Masters.

## YOUNGSTOWN, OHIO

Butler Art Inst. To Apr. 26: Yunkers, Peteris; Local Portraits.

## NEW YORK CITY

### MUSEUMS

Brooklyn (Eastern Pkway) To Apr. 19: "Here's How"; Apr. 22-June 21: Nat'l Print Ann'l.

City of N. Y. (5th at 103) To May 5: Dutch Art, Documents; To Sept. 7: "Fancies in Fashion."

Cooper Union (Cooper Sq.) Apr. 17-June 5: Prints, Regent Style; English Arch. & Decoration.

Jewish (5th at 92) Ismar David; To Aug. 1: "A Visit to Jerusalem."

Metropolitan (5th at 82) To Apr. 19: Fr. Drugs, Masterpieces From Five Centuries; To Apr. 12: Root Coll.; Easter Egg Tree; Continued: Rembrandt; Met. Treasures; Nieuw Amsterdam.

Modern (11W53) Apr. 1-May 31: Rouault; To May 17: Modern Posters; To Apr. 12: Educ. G. Robinson Collection.

Morgan Library (29E36) To Apr. 11: Breugel to Cézanne, drugs, wcols.

National Academy (5th at 89) Apr. 2-26: 128th Annual.

Natural History (Cent. Pk. W. at 79) Apr. 2-26: Ugo Mochi, silhouettes; Apr. 18-May 11: Sculptors Guild.

N. Y. Historical Society (Cent. Pk. W. at 77) Apr.: "Circus Time."

N. Y. Public Library (5th at 42) To July 30: Perry & Japan.

Riverside (310 Riv. Dr.) Apr. 12-May 3: Knickerbocker Artists.

Guggenheim (5th at 88) To May 15: Selection, 20th C. Pts.

Whitney (10W8) Apr. 9-May 29: 1953 Annual, sculp., wcols. & drugs.

### GALLERIES

A.A.A. (711 5th) To Apr. 18: R. Soyler.

A.C.A. (63E57) To Apr. 18: Evergood.

A.L.I. (50E34) Apr. 2-30: L. Evan.

Arch. League (11E40) To Apr. 18: Assoc. Artists of N. J.

Argent (67E59) To Apr. 11: Rollins College; Apr. 13-May 2: Beth C. Hamm.

Artists (851 Lex. at 64) Apr. 4-23: Boehler.

A.S.L. (215W57) To May 23: Student Concurs.

Babcock (38E57) To Apr. 10: 19. 20 C. Pts.; Apr. 11-May 2: E. Newman.

Barbison, Little (Lex. at 63) Apr.: Hintermeister.

Borgenicht (61E57) To Apr. 18: 6-26.

Burluk (119 W57) Apr.: Group.

Cadby-Birch (21E63) To Apr. 25: A. Mistic.

Caravan (132E85) To Apr. 25: Wcols., drugs.

Carlebach (937 3rd at 56) To May 15: So. Pacific Art.

Carstairs (11E57) To Apr. 18: F. Homburger.

Chapellier (48E57) Apr.: Bonhomme.

Circle & Square (16W58) To Apr. 11: H. Goetz; Apr. 13-29: Du Plantier; N. Negri.

Contemporary Arts (106E57) To Apr. 17: J. C. Lewis.

Cooper (313W53) To Apr. 15: D. & S. Lund.

Coronet (106E80) Apr.: Mod. Fr. Creative (18E57) To Apr. 11: B. Gray; D. Denny; 3 man show.

Davis (231E60) To Apr. 11: Toulster; Apr. 13-May 9: Abramson; Levine.

Delius (470 Park) To Apr. 25: Pissarro.

Downtown (32E51) To Apr. 18: Tam.

Durlacher (11E57) To Apr. 4: Duncan; Apr. 7-May 2: Melcarth.

Duveen (18E79) Apr.: "Lovely Children."

Egleston (161W57) Apr. 6-18: G. Story.

Elgthon (33W8) To Apr. 5: Bozman; Apr. 13-26: Oils.

Feigl (601 Mad. at 58) Apr. 7-30: Mod. Pts.

Feragill (63E57) To Apr. 12: L. Robins; H. Ryman; Apr. 13-26: E. Sanchez; T. George.

Fine Arts Assoc. (41E57) Apr.: Fr. Pts.; Apr. 13-May 9: M. Schwarts.

Fourth St. (145W4) Apr.: Bernhardt.

Fried (6E65) To Apr. 11: Abstract Pts.; Apr.: Vantongerloo.

Friedman (20E48) J. G. Smith.

Galerie Moderne (49W53) Apr. 8-May 2: V. Laks.

Ganso (125E57) Apr. 6-25: R. Wilson.

Goodman (137E27) To Apr. 11: N. Ramer.

Grand Central (15 Vand.) To Apr. 11: Graback; Apr. 14-May 2: W. R. Leigh.

Grand Central Mod. (130E56) To Apr. 7: S. Simon; Apr. 11-May 2: B. Brovenc.

Hacker (24W58) To Apr. 18: Sculpture.

Hansa (70E12) To Apr. 16: Guests.

Heller (108E57) To Apr. 11: Tachabassov; Apr. 13-25: Herrmann.

Hewitt (18E69) Apr. 6-2



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